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OF

C. G. JUNG

VOLUME 9, PART I

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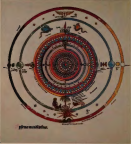
Systema munditotius

Mandala of a Modern Man

THE ARCHETYPES AND THE COLLECTIVE UNCONSCIOUS

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1953
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pt.1

C. G. JUNG

TRANSLATED BY R. F. C. HULL

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EDITORIAL NOTE

The concept of archetypes and its correlate, that of the collective unconscious, are among the better known theories developed by Professor Jung. Their origins may be traced to his earliest publication, "On the Psychology and Pathology of So-called Occult Phenomena" (1902),* in which he described the fantasies of an hysterical medium. Intimations of the concepts can be found in many of his subsequent writings, and gradually tentative statements crystallized and were reformulated until a stable core of theory was established.

Part I of Volume 9 consists of essays, written from 1933 onward, describing and elaborating the two concepts. The volume is introduced by three essays establishing the theoretical basis, followed by others describing specific archetypes. The relation of these to the process of individuation is defined in essays in the last section.

Part II of the volume, entitled *Aion* and published separately, is devoted to a long monograph on the symbolism of the self as revealed in the Christian aeon. Together, the two parts give the nucleus of Jung's work on the theory and meaning of archetypes in relation to the psyche as a whole.

•

While the illustrations that accompany the last two papers are the same subjects published with the Swiss versions in *Gestaltungen des Unbewussten*, they have now been rephotographed and improved in presentation. It has been possible to give the entire pictorial series illustrating "A Study in the Process of Individuation" in color and to add several additional pictures, which were chosen by the author from those in his possession (see p. 348). Several of the illustrations for "Concerning Mandala Symbolism," also, are now given in color. Grateful acknowledgment is made to Mrs. Aniela Jaffé and to Mrs. Margaret Schevill Link for their kind assistance in connection with the pictures. The frontispiece was published in the Swiss magazine *Du* (April, 1955) with the brief article by Professor Jung on mandalas which is given in the appendix. This "Mandala of a Modern Man" was painted in 1916.

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* In *Psychiatric Studies*, vol. 1 of the *Coll. Works.*

TRANSLATOR'S NOTE

Grateful acknowledgment is made to those whose translations have been consulted: Mr. W. S. Dell, for help derived from his translations of two papers, "Archetypes of the Collective Unconscious" and "The Meaning of Individuation" (here entitled "Conscious, Unconscious, and Individuation"), both published in *The Integration of the Personality*; Mrs. Cary F. Baynes and Miss Ximena de Angulo, for permission to use, virtually unchanged, long portions of their translations of "Psychological Aspects of the Mother Archetype" and "Concerning Rebirth," issued in *Spring* (New York), 1943 and 1944; and to Miss Hildegard Nagel, for reference to her translation of "The Psychology of the Trickster-Figure," in *Spring*, 1955.

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Originally published in English in the *Journal of St. Bartholomew's Hospital*, London, XLIV (1936/37).

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Originally written in English as "The Meaning of Individuation," in *The Integration of the Personality* (New York: Farrar and Rinehart, 1939; London: Kegan Paul, 1940); here revised in accordance with the German version: "Bewusstsein, Unbewusstes und Individuation." *Zentralblatt für Psychotherapie und ihre Grenzgebiete* (Leipzig), XI (1939).

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Painting, 1916. "Representing the contrasts of the microcosm within the macrocosmic world with its contrasts. The opponent of the spiritual figure of Erikapaios is Abraxas, the dominus mundi."—Note in *Du* (Zurich), April 1955, where the picture was reproduced

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I

ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS

THE CONCEPT OF THE COLLECTIVE UNCONSCIOUS

CONCERNING THE ARCHETYPES, WITH SPECIAL REFERENCE TO THE ANIMA CONCEPT

ARCHETYPES OF THE COLLECTIVE UNCONSCIOUS[1]

The hypothesis of a collective unconscious belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions. This has been the case with the concept of the unconscious in general. After the philosophical idea of the unconscious, in the form presented chiefly by Carus and von Hartmann, had gone down under the overwhelming wave of materialism and empiricism, leaving hardly a ripple behind it, it gradually reappeared in the scientific domain of medical psychology.

2 At first the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. Even with Freud, who makes the unconscious—at least metaphorically—take the stage as the acting subject, it is really nothing but the gathering place of forgotten and repressed contents, and has a functional significance thanks only to these. For Freud, accordingly, the unconscious is of an exclusively personal nature,[2] although he was aware of its archaic and mythological thought-forms.

3 A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to

---

[1] [First published in the Eranos-Jahrbuch 1934, and later revised and published in *Von den Wurzeln des Bewusstseins* (Zurich, 1954), from which the present translation is made. The translation of the original version by Stanley Dell, in *The Integration of the Personality* (New York, 1939; London, 1940), has been freely consulted.—EDITORS.]

[2] Freud, in his later works, differentiated the basic view mentioned here. He called the instinctual psyche the "id," and his "super-ego" denotes the collective consciousness, of which the individual is partly conscious and partly unconscious (because it is repressed).

the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us.

4 Psychic existence can be recognized only by the presence of contents that are capable of consciousness. We can therefore speak of an unconscious only in so far as we are able to demonstrate its contents. The contents of the personal unconscious are chiefly the *feeling-toned complexes*, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as *archetypes*.

5 The term "archetype" occurs as early as Philo Judaeus,[1] with reference to the *Imago Dei* (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself."[2] In the *Corpus Hermeticum*,[3] God is called τὸ ἀρχέτυπον φῶς (archetypal light). The term occurs several times in Dionysius the Areopagite, as for instance in *De caelesti hierarchia*, II, 4: "immaterial Archetypes,"[4] and in *De divinis nominibus*, I, 6: "Archetypal stone."[5] The term "archetype" is not found in St. Augustine, but the idea of it is. Thus in *De diversis quaestionibus LXXXIII* he speaks of "*ideae principales*, 'which are themselves not formed . . . but are contained in the divine understanding.'"[6] "Archetype" is an explanatory paraphrase of the Platonic εἶδος. For our purposes this term is apposite and helpful, because it tells us that so far as the col-

---

[1] *De opificio mundi*, I, 69. Cf. Colson/Whitaker trans., I, p. 55.

[2] *Adversus haereses* II, 7, 5: "Mundi fabricator non a semetipso fecit haec, sed de alienis archetypis transtulit." (Cf. Roberts and Rambaut trans., I, p. 139.)

[3] Scott, *Hermetica*, I, p. 140.

[4] In Migne, *P.G.*, vol. 3, col. 144.

[5] Ibid., col. 595. Cf. *The Divine Names* (trans. by Rolt), pp. 62, 72.

[6] Migne, *P.L.*, vol. 40, col. 30. "Archetype" is used in the same way by the alchemists, as in the "Tractatus aureus" of Hermes Trismegistus (*Theatrum chemicum*, IV, 1613, p. 718): "As God [contains] all the treasure of his godhead . . . hidden in himself as in an archetype [*in se occultum velut archetypum*] . . . in like manner Saturn carries the similitudes of metallic bodies hiddenly in himself." In the "Tractatus de igne et sale" of Vigenerus (*Theatr. chem.*, VI, 1661, p. 3), the world is "ad archetypi sui similitudinem factus" (made after the likeness of its archetype) and is therefore called the "magnus homo" (the "homo maximus" of Swedenborg).

[illegible]

[illegible]

[illegible]

[illegible] of the Psyche."

[illegible] ost psychic phenomena that [illegible] the equinoxes

[illegible] guessed because it is still unknown.

[illegible] small.[13]

9 [illegible] assert that things are any better today.

[illegible] original experience has been lost.

11 [illegible]

[illegible]

[illegible]

---

[1] Cf. the "Brother Kinza."

[illegible] 13 [illegible] oldest source, writes as follows

> [illegible]

14 [illegible] Bouelles) wrote to a friend

> [illegible]

[illegible] Flüe, pp. 93f

15 Ibid., p. 94.

[illegible] He saw [illegible] a human [illegible] with a [illegible] face, full of wrath and threats.[13]

5 His interpretation agrees with [illegible] figures, illustrated by R[illegible]. [illegible] Brother Klaus's [illegible] visions [illegible] God the Father and God the Mother, and [illegible] the Son. They express features which are very unorthodox indeed.

6 Traditionally this great vision was held to be connected with the Trinity picture in the church at Sachseln, and so too was the wheel-symbol in the so-called "Pilgrim's Tract."[15] Brother Klaus, we are told, showed the picture of the wheel to a visiting pilgrim. Evidently this picture had preoccupied him for some time. Blanke is of the opinion that, contrary to tradition, there is no connection between the vision and the Trinity picture.[16] This scepticism seems to me to go too far. There must have been some reason for Brother Klaus's interest in the wheel. Visions like the one he had often cause mental confusion and disintegration (witness the heart bursting "into little pieces"). We know from experience that the protective circle, the mandala, is the traditional antidote for chaotic states of mind. It is therefore only too clear why Brother Klaus was fascinated by the symbol of the wheel. The interpretation of the terrifying vision as an experience of God need not be so wide of the mark either. The connection between the great vision and the Trinity picture, and of both with the wheel-symbol, therefore seems to me very probable on psychological grounds.

---

[13] *Ein gesichte Bruder Clausen ynn Schweytz und seine deutunge.* Wittemberg, [illegible] cited in Alban Stoeckli, O.M.Cap., *Die Visionen des seligen Bruder Klaus*, p. 34.

[14] M. B. Lavaud, O.P., *Vie Profonde de Nicolas de Flue*, gives [illegible] parallel [illegible] *Horologium* [illegible]

[15] *Ein nützlicher und loblicher Tractat von Bruder Claus und einem Bilger* (1488).

[16] Blanke, pp. 95ff.

[illegible] life at the stake

[illegible]

[illegible]

[illegible] already shattered.

[illegible] into cosmic space.

[illegible]

[illegible]

[illegible] winds of the world and to all dangers [illegible]

[illegible] and we find the treasures of the East [illegible]

[illegible]

[illegible] regular tourist trade in this commodity

26 [illegible]

27 [illegible] ourselves?

28 [illegible]

[illegible] every poor man two."

[illegible]

We have [illegible]

[illegible] ligion bored me to death.

[illegible]

[illegible]

[illegible] but water

---

[20] [Cf. *Der Geist als Widersacher der Seele*.]

[illegible]

[illegible] crete example, one out of many.

[illegible]

[illegible]

[illegible]

[illegible] that [illegible] Holy Spirit has [illegible] to the trees and rocks and the waters of the [illegible] weak [illegible] with the beasts in honour of the Creator.

37 We must surely go the way of the waters, which always tend downward, if we would raise up the treasure, the precious heritage of the father. In the Gnostic hymn to the soul,[24] the son is sent forth by his parents to seek the pearl that fell from the King's crown. It lies at the bottom of a deep well, guarded by a dragon, in the land of the Egyptians—that land of fleshpots and drunkenness with all its material and spiritual riches. The son and heir sets out to fetch the jewel, but forgets himself and his task in the orgies of Egyptian worldliness, until a letter from his father reminds him what his duty is. He then sets out for the water and plunges into the dark depths of the well, at whose bottom he finds the pearl, in order finally to offer it to the highest divinity.

38 This hymn, ascribed to Bardesanes, dates from an age that resembled ours in more than one respect. Mankind looked and waited, and it was a fish—"levatus de profundo" (drawn from the deep)[25]—that became the symbol of the saviour, the bringer of healing.

39 As I write these lines, I received a letter from Vancouver, from a person unknown to me. The writer is puzzled by his dreams, which are always about water: "Almost every time I dream it is about water: either I am having a bath, or the water-closet is overflowing, or a pipe is bursting, or my home has drifted down to the water's edge, or I see an acquaintance about to sink into water, or I am trying to get out of water, or I am having a bath and the tub is about to overflow," etc.

40 Water is the commonest symbol for the unconscious. The lake in the valley is the unconscious, which lies, as it were, underneath consciousness, so that it is often referred to as the "subconscious," usually with the pejorative connotation of an inferior consciousness. Water is the "valley spirit," the water dragon of Tao, whose nature resembles water—a yang embraced in the yin. Psychologically, therefore, water means [illegible]

---

[24] James, *Apocryphal New Testament*, pp. 411–15.

[25] Augustine, *Confessions*, Lib. XIII, cap. XXI.

[illegible] imprudent venture might bring.

[illegible]

[illegible] what they are doing about their own spiritual ascent [illegible] as an inside.

42 [illegible]

43 [illegible] shows the true face.

44 [illegible] [illegible] shadow [illegible]

[illegible] and therefore has much the same effect.

[illegible]

begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me.

46 No, the collective unconscious is anything but an encapsulated personal system; it is sheer objectivity, as wide as the world and open to all the world. There I am the object of every subject, in complete reversal of my ordinary consciousness, where I am always the subject that has an object. There I am utterly one with the world, so much a part of it that I forget all too easily who I really am. "Lost in oneself" is a good way of describing this state. But this self is the world, if only a consciousness could see it. That is why we must know who we are.

47 The unconscious no sooner touches us than we are it—we become unconscious of ourselves. That is the age-old danger, instinctively known and feared by primitive man, who himself stands so very close to this pleroma. His consciousness is still uncertain, wobbling on its feet. It is still childish, having just emerged from the primal waters. A wave of the unconscious may easily roll over it, and then he forgets who he was and does things that are strange to him. Hence primitives are afraid of uncontrolled emotions, because consciousness breaks down under them and gives way to possession. All man's strivings have therefore been directed towards the consolidation of consciousness. This was the purpose of rite and dogma; they were dams and walls to keep back the dangers of the unconscious, the "perils of the soul." Primitive rites consist accordingly in the exorcizing of spirits, the lifting of spells, the averting of the evil omen, propitiation, purification, and the production by sympathetic magic of helpful occurrences.

48 It is these barriers, erected in primitive times, that later became the foundations of the Church. It is also these barriers that collapse when the symbols become weak with age. Then the waters rise and boundless catastrophes break over mankind. The religious leader of the Taos pueblo, known as the Loco Tenente Gobernador, once said to me: "The Americans should stop meddling with our religion, for when it dies and we can no longer help the sun our Father to cross the sky, the Americans and the whole world will learn something in ten years' time, for then the sun won't rise any more." In other words, night would

[illegible] of the unconscious breaks in.

[illegible]

[illegible]

[illegible] the *Voluspa* we may ask.

> What murmurs Wotan over Mimir's head?
> Already the spring boils . . .

[illegible] Our concern with the [illegible] [illegible] Other Side [illegible][57]

58 [illegible]

---

[57] [The "Fischottermärchen" in *Märchen aus dem Unbewussten*, pp. 148ff.—Editors.]

[illegible] Spiritual Phenomena [illegible]

Nixies are entrancing creatures:

Half drew she him,
Half sank he down
And nevermore was seen

53 [illegible] projections ranging far and wide.

54 [illegible]

[illegible]

[illegible] the less dangerous for that.

[illegible] damp.'

56 [illegible]

[illegible]

Jerusalem

57 [illegible]

58 [illegible]

[illegible]

[illegible] healthier for it

[illegible] the beautiful and [illegible]

[illegible]

cause of neuro [illegible]

[illegible]
adapt to it

[illegible]

[illegible]

[illegible]

[illegible]

85 [illegible] that is why he tries to interpret it.

[illegible] I am referring [illegible]

[illegible]

This is the great task of the integration process [illegible]

[illegible] *Wesentliche Psychotherapie* [illegible] *of life itself*

[illegible]

[illegible] wonder-world

[illegible]

[illegible] father or the king is not dead.

[illegible]

[illegible] ample of a "big" dream without commenting on it more closely

[illegible]

[illegible] ing moment the dreamer awoke

[illegible]

[illegible]

paradise

73 [illegible]

becoming of the self

74 [illegible]

75 [illegible]

Cf. James, *The Apocryphal New Testament*, pp. 27f.

[illegible]

[illegible] it.

76 [illegible]

[illegible]

the parable of the unjust steward

[illegible]

[illegible] He is, like the anima, an immortal daemon that pierces the chaotic darknesses of brute life with the light of meaning. He is the enlightener, the master and teacher, a psychopomp whose personification even Nietzsche, that breaker of tablets, could not escape—for he had called up his reincarnation in Zarathustra, the lofty spirit of an almost Homeric age, as the carrier and mouthpiece of his own "Dionysian" enlightenment and ecstasy. For him God was dead, but the driving daemon of wisdom became as it were his bodily double. He himself says:

Then one was changed to two
And Zarathustra passed me by.

78 Zarathustra is more for Nietzsche than a poetic figure; he is an involuntary confession, a testament. Nietzsche too had lost his way in the darknesses of a life that turned its back upon God and Christianity, and that is why there came to him the revealer and enlightener, as the speaking fountainhead of his soul. Here is the source of the hieratic language of Zarathustra, for that is the style of this archetype.

79 Modern man, in experiencing this archetype, comes to know that most ancient form of thinking as an autonomous activity whose object he is. Hermes Trismegistus or the Thoth of Hermetic literature, Orpheus, the Poimandres (shepherd of men), and his near relation the Poimen of Hermas,[40] are other formulations of the same experience. If the name "Lucifer" were not prejudicial, it would be a very suitable one for this archetype. But I have been content to call it the archetype of the wise old man, or of meaning. Like all archetypes it has a positive and a negative aspect, though I don't want to enter into this here. The reader will find a detailed exposition of the two-facedness of the wise old man in "The Phenomenology of the Spirit in Fairytales."

80 The three archetypes so far discussed—the shadow, the anima, and the wise old man—are of a kind that can be directly experienced in personified form. In the foregoing I tried to indicate the general psychological conditions in which such an experience arises. But what I conveyed were only abstract

---

[40] Reitzenstein interprets the "Shepherd" of Hermas as a Christian rejoinder to the Poimandres writings.

[illegible] at once

[illegible]

---

[6] Arthur Avalon, *The Serpent Power*

[illegible]

[illegible]

65 [illegible]

---

45 John Custance, *Wisdom, Madness, and Folly*

[illegible] tion process.

84 [illegible]

85 [illegible]

one's good angel.[46] Usually the process runs a dramatic course, with many ups and downs. It expresses itself in, or is accompanied by, dream symbols that are related to the "représentations collectives" which in the form of mythological motifs have portrayed psychic processes of transformation since the earliest times.[47]

66 In the short space of a lecture I must content myself with giving only a few examples of archetypes. I have chosen the ones that play the chief part in an analysis of the masculine psyche and have tried to give you some idea of the transformation process in which they appear. Since this lecture was first published the figures of the shadow, anima, and wise old man, together with the corresponding figures of the feminine unconscious, have been dealt with in greater detail in my contributions to the symbolism of the self,[48] and the individuation process in its relation to alchemical symbolism has also been subjected to closer investigation.[49]

---

[46] Ruland, *Lexicon alchemiae*, p. [illegible]

[47] Cf. *Symbols of Transformation.*

[48] *Aion*, Part II of this volume.

[49] *Psychology and Alchemy.*

THE CONCEPT OF THE COLLECTIVE UNCONSCIOUS[1]

[illegible]

1 *Definition*

[illegible]

[illegible]

---

[1] [illegible] the author and edited in terminology.—EDITORS.

Hubert and Mauss as "categories of the imagination." Adolf Bastian long ago called them "elementary" or "primordial thoughts." From these references it should be clear enough that my idea of the archetype—literally a pre-existent form—does not stand alone but is something that is recognized and named in other fields of knowledge.

89 My thesis, then, is as follows: In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.

2. *The Psychological Meaning of the Collective Unconscious*

90 Medical psychology, growing as it did out of professional practice, insists on the personal nature of the psyche. By this I mean the views of Freud and Adler. It is a psychology of the person, and its aetiological or causal factors are regarded almost wholly as personal in nature. Nonetheless, even this psychology is based on certain general biological factors, for instance on the sexual instinct or on the urge for self-assertion, which are by no means merely personal peculiarities. It is forced to do this because it lays claim to being an explanatory science. Neither of these views would deny the existence of a priori instincts common to man and animals alike, or that they have a significant influence on personal psychology. Yet instincts are impersonal, universally distributed, hereditary factors of a dynamic or motivating character, which very often fail so completely to reach consciousness that modern psychotherapy is faced with the task of helping the patient to become conscious of them. Moreover, the instincts are not vague and indefinite by nature, but are specifically formed motive forces which, long before there is any consciousness, and in spite of any degree of consciousness later on, pursue their inherent goals. Consequently they form very close analogies to the archetypes, so

[illegible]

behaviour

[illegible]

aetiologies to sharper criticism

[illegible]

[illegible]

[illegible] father' and a 'godmother.'

[illegible] all times and in a[illegible]

[illegible] few who share [illegible] Rather one cannot avoid the assum[illegible] [illegible] two mothers answers an [illegible] [illegible] St. Anne and Mary [illegible] [illegible] W[illegible] [illegible] that vultures are female [illegible] the meaning of [illegible] Constantinople [illegible] in the account [illegible] Peter [illegible] Mary [illegible] a virgin [illegible] from the head of Zeus was a virgin [illegible] Mary and the [illegible] There is not a shadow [illegible] Leonardo meant anything else by his [illegible] the Creator [illegible] And what about all the other artists [illegible] the same [illegible] Surely not all [illegible] had two mothers?

46 [illegible] Leonardo's case [illegible] the head of [illegible] [illegible] that the cause of [illegible] [illegible]

[illegible] because as we have [illegible]

In such a case it would [illegible] changes in individuals?

[illegible] is really only a [illegible]

[illegible] I [illegible] that our [illegible] of the Jews [illegible] before the Roman Caesars [illegible] people [illegible] Roman [illegible] themselves [illegible] and then [illegible] hoisted [illegible] Private [illegible] religious [illegible] can be [illegible] the world of today. The [illegible] only in a few [illegible] millions of people.

99 There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, or else produces a conflict of pathological dimensions, that is to say, a neurosis.

3. *Method of Proof*

100 We must now turn to the question of how the existence of archetypes can be proved. Since archetypes are supposed to produce certain psychic forms, we must discuss how and where one can get hold of the material demonstrating these forms. The main source, then, is dreams, which have the advantage of being involuntary, spontaneous products of the unconscious psyche and are therefore pure products of nature not falsified by any conscious purpose. By questioning the individual one can ascertain which of the motifs appearing in the dream are known to him. From those which are unknown to him we must

[illegible] cal sources.

[illegible] to the fragment in a natural manner

[illegible] application is therefore in place.

103 Finally, very interesting series of archetypal images are to be found in the visions of paranoiacs, the fantasies of persons in trance states, and the dreams of early childhood, from the third to the fifth year. Such material is available in great abundance, but it is valueless unless one can adduce convincing mythological parallels. It does not, of course, suffice simply to connect a dream about a snake with the mythological occurrence of snakes, for who is to guarantee that the functional meaning of the snake in the dream is the same as in the mythological setting? In order to draw a valid parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently parallel mythological symbol has a similar context and therefore the same functional meaning. Establishing such facts not only requires lengthy and wearisome researches, but is also an ungrateful subject for demonstration. As the symbols must not be torn out of their context, one has to launch forth into exhaustive descriptions, personal as well as symbological, and this is practically impossible in the framework of a lecture. I have repeatedly tried it at the risk of sending one half of my audience to sleep.

4. *An Example*

104 I am choosing as an example a case which, though already published, I use again because its brevity makes it peculiarly suitable for illustration. Moreover, I can add certain remarks which were omitted in the previous publication.[4]

105 About 1906 I came across a very curious delusion in a paranoid schizophrenic who had been interned for many years. The patient had suffered since his youth and was incurable. He had been educated at a State school and been employed as a clerk in an office. He had no special gifts, and I myself knew nothing of mythology or archaeology in those days, so the situation was not in any way suspect. One day I found the patient standing at the window, wagging his head and blinking into the sun. He told me to do the same, for then I would see something very interesting. When I asked him what he saw, he was aston-

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[4] [illegible]

[illegible] we read the following directions

[illegible]

[illegible]

[illegible]

---

[4] Ibid., pp. 8ff

[illegible]

[illegible]

[illegible]

[illegible] the wind of the Holy Ghost.

[illegible] Zurich, his native town.

[illegible]

is much more complicated. First of all, certain symbols have to be isolated clearly enough to be recognizable as typical phenomena, not just matters of chance. This is done by examining a series of dreams, say a few hundred, for typical figures, and by observing their development in the series. The same method can be applied to the products of active imagination. In this way it is possible to establish certain continuities or modulations of one and the same figure. You can select any figure which gives the impression of being an archetype by its behaviour in the series of dreams or visions. If the material at one's disposal has been well observed and is sufficiently ample, one can discover interesting facts about the variations undergone by a single type. Not only the type itself but its variants too can be substantiated by evidence from comparative mythology and ethnology. I have described the method of investigation elsewhere[7] and have also furnished the necessary case material.

[7] *Psychology and Alchemy*, Part II

CONCERNING THE ARCHETYPES, WITH SPECIAL REFERENCE TO THE ANIMA CONCEPT[1]

[illegible]

[illegible]

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[1] [illegible] —EDITORS.]

[2] *Elemente der Psychophysik* (1860).

[3] *Principles of Physiological Psychology* (orig. 1874 [illegible]

[4] [illegible] *Seelenkunde* (1825-4[illegible]

[5] [illegible]

[illegible]

1893); *Névroses et idées fixes* (1898).

[7] *From India to the Planet Mars* (orig., 1900), and "Nouvelles Observations sur un cas de somnambulisme avec glossolalie

[illegible]

[illegible]

[illegible]

[illegible] (Eliade, *Le Chamanisme*, pp. 80ff.).

[illegible] often in pathologically distorted form.

126 [illegible] of objects possible.

127 [illegible]

[illegible] where. Also Crawley, *The Idea of the Soul*, pp. 87f.

[illegible] psyche, as though it were a proven fact.

118 [illegible] I have called *archetypes*.

[illegible] One of these archetypes, which is of [illegible] practical importance for the psychotherapist, I have named the anima. This Latin expression [illegible] should not be confused with [illegible] If one wishes to form at all [illegible] what the term covers, one would do better to go back to a classical author like Macrobius,[10] or to classical Chinese philosophy,[11] where the anima [illegible] is regarded as the feminine and chthonic part of the soul. A parallel of this kind always runs the risk [illegible] For we are dealing here not with [illegible] empirical [illegible] cannot be described [illegible] phenomenology.

[illegible] We must [illegible] existence of [illegible] man's imagination [illegible]

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[10] *Commentary on the Dream of Scipio.*

[11] [illegible]

[12] [illegible] do with material [illegible]

[13] [illegible] Völkern.

[14] Especially in the system of the Valentinians. Cf. Irenaeus, *Adversus haereses* [illegible] de Chine, II, pp. 475f.—EDITORS.

[illegible]

[illegible]

[illegible]

[illegible] *Symbola aureae mensae* (1617) would suffice [illegible]

[illegible]

[illegible] rather at a loss to answer this question.

[illegible] ableness of religious associations?

[illegible] prophets and founders of religions.

[illegible]

[illegible]

[illegible]

[illegible] tionalistic resistance of the patient.

[illegible] heaven he seeks paradise on earth.

[illegible]

[illegible] rienced in the form of a vision.[19]

[illegible] contributed to its form

[illegible] as a [illegible] and [illegible] as [illegible] [illegible] the [illegible] [illegible] [illegible] syzygy

112 [illegible] a very similar case in the visions of [illegible] de [illegible] *Le Pèlerinage* [illegible] [illegible] is fulfilled.

113 [illegible] in the work of [illegible] Maitland, who [illegible]

[illegible] *Pèle* [illegible]

[illegible] Anc., I, ii, 28 (Roberts/Rambaut trans., I, pp. 78). [illegible]

[illegible] Cf. my "Brother Klaus."

[illegible] Sorrows.)

[illegible] Father.

134 [illegible] role long before they were discovered.

[illegible]

[illegible] not.

[illegible] the nature of the [illegible] can be recognized. [illegible] *psychic image.*

95 [illegible]

[illegible] can be seen [illegible] the universal [illegible] of the archetypes.[28]

137 Just as the archetypes [illegible] myths, so also they are found in every [illegible] and their effect [illegible] where fantasy can overrun the facts of the outer world. [illegible] greatest resistance.

138 [illegible] lutely incommunicable through language.

[illegible]

[illegible] [illegible] of neurosis.

[illegible] [illegible]

[illegible] the hermaphroditic Primal Beings in general.

[illegible]

[illegible]

[illegible]

[illegible]

a priori conditions it represents

[illegible]

[illegible] *Shakti and Shakta*

[illegible] *haereses*. [38] Cf. *Psychology and Alchemy* [illegible] of this syndrome.

145 [illegible] scription of projection.

146 [illegible] being has, up to a point, lost.

147 [illegible]

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81 Cf. the first paper in this volume.

middle life, therefore the connection with the archetypal sphere of experience should if possible be re-established.[12]

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[12] The most important problems for therapy are discussed in my essay "The Relations between the Ego and the Unconscious" and also in the "Psychology of the Transference." For the mythological aspects of the anima, the reader is referred to another paper in this volume, "The Psychological Aspects of the Kore."

II

PSYCHOLOGICAL ASPECTS OF THE MOTHER ARCHETYPE

First published as a lecture, "Die psychologischen Aspekte des Mutterarchetypus," in *Eranos-Jahrbuch 1938*. Later revised and published in *Von den Wurzeln des Bewusstseins* (Zurich, 1954). The present translation is of the latter, but is also based partially on a translation of the 1938 version by Cary F. Baynes and Ximena de Angulo, privately issued in *Spring* (New York), 1949.—EDITORS.

1. ON THE CONCEPT OF THE ARCHETYPE

[illegible] The concept of the Great Mother belongs to the field of [illegible] not be out of place.

[illegible]

[illegible] overwhelming victory over Plato.

150 [illegible]

[illegible] himself.

[illegible]

[illegible]

[illegible]

which set the evening before.

55 [illegible]

Cf. my "Instinct and the Unconscious.

[illegible]

[illegible]

[illegible]

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[1] Usener, *Das Weihnachtsfest*, p. 5

selves concretely. With regard to the definiteness of the form, our comparison with the crystal is illuminating inasmuch as the axial system determines only the stereometric structure but not the concrete form of the individual crystal. This may be either large or small, and it may vary endlessly by reason of the different size of its planes or by the growing together of two crystals. The only thing that remains constant is the axial system, or rather the invariable geometric proportions underlying it. The same is true of the archetype. In principle, it can be named and has an invariable nucleus of meaning—but always only in principle, never as regards its concrete manifestation. In the same way, the specific appearance of the mother-image at any given time cannot be deduced from the mother archetype alone but depends on innumerable other factors.

2. THE MOTHER ARCHETYPE

156 Like any other archetype, the mother archetype appears under an almost infinite variety of aspects. I mention here only some of the more characteristic. First in importance are the personal mother and grandmother; stepmother and mother-in-law; then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress. Then there are what might be termed mothers in a figurative sense. To this category belongs the goddess, and especially the Mother of God, the Virgin, and Sophia. Mythology offers many variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Kore; or the mother who is also the beloved, as in the Cybele-Attis myth. Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols. The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus. Because of the protection it implies, the magic circle or mandala can be a form of mother archetype. Hollow objects such as ovens and cooking vessels are associated with the mother archetype, and, of course, the uterus, yoni, and anything of a like shape. Added to this list there are many animals, such as the cow, hare, and helpful animals in general.

157 All these symbols can have a positive, favourable meaning or a negative, evil meaning. An ambivalent aspect is seen in the goddesses of fate (Moira, Graeae, Norns). Evil symbols are the

[illegible]

158 [illegible] the mother-image.

159 [illegible]

[illegible]

[illegible]

thorough investigation is therefore indicated in each case. For practical reasons such an investigation cannot be made so readily with children as with adults, who almost invariably transfer their fantasies to the physician during treatment—or, to be more precise, the fantasies are projected upon him automatically.

60 When that happens, nothing is gained by brushing them aside as ridiculous, for archetypes are among the inalienable assets of every psyche. They form the "treasure in the realm of shadowy thoughts" of which Kant spoke, and of which we have ample evidence in the countless treasure motifs of mythology. An archetype is in no sense just an annoying prejudice; it becomes so only when it is in the wrong place. In themselves, archetypal images are among the highest values of the human psyche; they have peopled the heavens of all races from time immemorial. To discard them as valueless would be a distinct loss. Our task is not, therefore, to deny the archetype, but to dissolve the projections, in order to restore their contents to the individual who has involuntarily lost them by projecting them outside himself.

3. THE MOTHER-COMPLEX

161 The mother archetype forms the foundation of the so-called mother-complex. It is an open question whether a mother-complex can develop without the mother having taken part in its formation as a demonstrable causal factor. My own experience leads me to believe that the mother always plays an active part in the origin of the disturbance, especially in infantile neuroses or in neuroses whose aetiology undoubtedly dates back to early childhood. In any event, the child's instincts are disturbed, and this constellates archetypes which, in their turn, produce fantasies that come between the child and its mother as an alien and often frightening element. Thus, if the children of an over-anxious mother regularly dream that she is a terrifying animal or a witch, these experiences point to a split in the child's psyche that predisposes it to a neurosis.

I. THE MOTHER-COMPLEX OF THE SON

162 The effects of the mother-complex differ according to whether it appears in a son or a daughter. Typical effects on the son are homosexuality and Don Juanism, and sometimes also impotence.[1] In homosexuality, the son's entire heterosexuality is tied to the mother in an unconscious form; in Don Juanism, he unconsciously seeks his mother in every woman he meets. The effects of a mother-complex on the son may be seen in the ideology of the Cybele and Attis type: self-castration, madness, and early death. Because of the difference in sex, a son's mother-complex does not appear in pure form. This is the reason why in every masculine mother-complex, side by side with the mother archetype, a significant role is played by the image of the man as sexual counterpart. The mother is the first feminine being with whom the man-to-be comes in contact, and

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[1] But the father-complex also plays a considerable part here.

[illegible]

there is no sign

[illegible]

64 [illegible]

sense of the values of the past. Often he is endowed with a wealth of religious feelings, which help to bring the ecclesia spiritualis into reality; and a spiritual receptivity which makes him responsive to revelation.

185 In the same way, what in its negative aspect is Don Juanism can appear positively as bold and resolute manliness; ambitious striving after the highest goals; opposition to all stupidity, narrow-mindedness, injustice, and laziness; willingness to make sacrifices for what is regarded as right, sometimes bordering on heroism; perseverance, inflexibility and toughness of will; a curiosity that does not shrink even from the riddles of the universe; and finally, a revolutionary spirit which strives to put a new face upon the world.

186 All these possibilities are reflected in the mythological motifs enumerated earlier as different aspects of the mother archetype. As I have already dealt with the mother-complex of the son, including the anima complication, in a series of other publications, and my present theme is the archetype of the mother, in the following discussion I shall relegate masculine psychology to the background.

II. THE MOTHER-COMPLEX OF THE DAUGHTER[3]

187 *a. Hypertrophy of the Maternal Element.* We have noted that in the daughter a mother-complex leads either to a hypertrophy of the feminine side or to its atrophy. The exaggeration of the feminine side means an intensification of all female instincts, above all the maternal instinct. The negative aspect is seen in the woman whose only goal is childbirth. To her the husband is obviously of secondary importance; he is first and foremost the instrument of procreation, and she regards him merely as an object to be looked after, along with children, poor relations, cats, dogs, and household furniture. Even her own

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[3] In the present section I propose to present a series of different "types" of mother-complex; in formulating them, I am drawing on my own therapeutic experiences. "Types" are not individual cases, neither are they freely invented schemata into which all individual cases have to be fitted. "Types" are ideal instances, or pictures of the average run of experience, with which no single individual can be identified. People whose experience is confined to books or psychological laboratories can form no proper idea of the cumulative experience of a practising psychologist.

[illegible]

[illegible] power fills the vacuum.

In my English seminars [privately distributed] I have called this the "natural mind."

[illegible] In other cases [illegible] the daughter

[illegible]

59 [illegible]

[illegible] that escapes them.

[illegible] about by chance!)

150 [illegible]

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* This type of woman has an oddly disarming effect on her husband, but only until he discovers that the person he has married and who shares his nuptial bed is his mother-in-law

[illegible] crockery and bad taste in clothes.

[illegible] masculine traits in general.

4. POSITIVE ASPECTS OF THE MOTHER-COMPLEX

I. THE MOTHER

172 The positive aspect of the first type of complex, namely the overdevelopment of the maternal instinct, is identical with that well-known image of the mother which has been glorified in all ages and all tongues. This is the mother-love which is one of the most moving and unforgettable memories of our lives, the mysterious root of all growth and change; the love that means homecoming, shelter, and the long silence from which everything begins and in which everything ends. Intimately known and yet strange like Nature, lovingly tender and yet cruel like fate, joyous and untiring giver of life—mater dolorosa and mute implacable portal that closes upon the dead. Mother is mother-love, my experience and my secret. Why risk saying too much, too much that is false and inadequate and beside the point, about that human being who was our mother, the accidental carrier of that great experience which includes herself and myself and all mankind, and indeed the whole of created nature, the experience of life whose children we are? The attempt to say these things has always been made, and probably always will be; but a sensitive person cannot in all fairness load that enormous burden of meaning, responsibility, duty, heaven and hell, on to the shoulders of one frail and fallible human being—so deserving of love, indulgence, understanding, and forgiveness—who was our mother. He knows that the mother carries for us that inborn image of the mater natura and mater spiritualis, of the totality of life of which we are a small and helpless part. Nor should we hesitate for one moment to relieve the human mother of this appalling burden, for our own sakes as well as hers. It is just this massive weight of meaning that ties us to the mother and chains her to her child, to the physical and mental detriment of both.

[illegible] never forget himself so far as to [illegible] divinity

[illegible] to be

[illegible]

[illegible] has been [illegible] But when it is no longer possible [illegible] which [illegible] the [illegible] the infantile parental complex has been [illegible] the [illegible]. The unconscious then becomes charged with [illegible] it acts as an irresistible [illegible] to whatever [illegible] interest may choose [illegible] gives. In this way man is dissociated [illegible] conscious side and reason becomes the arbiter of [illegible] good and evil. [illegible] reason [illegible] highest [illegible] but [illegible] and it has no meaning [illegible] have in a world where its counterpart, darkness, was absent. Man [illegible] conscious [illegible] the immutable laws of nature which sets limits to every [illegible] the world [illegible] are [illegible] possession. [illegible] and what is planned and purposed by what is.

In [illegible] was unavoidable [illegible] and the [illegible] We [illegible] as his children [illegible] It may seem strange that I [illegible] more space to the [illegible] part in man. The reason for this has already [illegible] the mother-complex [illegible] is never pure, it is always mixed with the anima archetype, and the consequence is that a man's statements about the mother are always [illegible] in the sense of showing "animosity." Only in women is it possible to examine the effects of the mother archetype without admixture of animosity, and even this has prospects of success only when no compensating animus has developed.

II. THE OVERDEVELOPED EROS

I drew a very unfavourable picture of this type as we encounter it in the field of psychopathology. But this type, [illegible]

[illegible]

pen.

[illegible]

[illegible]

[illegible] [illegible]

179 [illegible] emotion

180 [illegible] purification

So that all that is vain,
Might dwindle and wane.[1]

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[1] *Faust*, Part II, Act 5

[illegible] of the meaning [illegible]

Part of that power which would
Ever work evil but engenders good,[3]

[illegible]

III. THE "NOTHING-BUT" DAUGHTER

[illegible] occurs to them to bite him.

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[3] Ibid., Part I, Act 1.

169 Finally, it should be stated that emptiness is a great feminine secret. It is something absolutely alien to man; the chasm, the unplumbed depths, the yin. The pitifulness of this vacuous nonentity goes to his heart (I speak here as a man), and one is tempted to say that this constitutes the whole "mystery" of woman. Such a female is fate itself. A man may say what he likes about it; be for it or against it, or both at once; in the end he falls, absurdly happy, into this pit, or, if he doesn't, he has missed and bungled his only chance of making a man of himself. In the first case one cannot disprove his foolish good luck to him, and in the second one cannot make his misfortune seem plausible to him. "The Mothers, the Mothers, how eerily it sounds!"[5] With this sigh, which seals the capitulation of the male as he approaches the realm of the Mothers, we will turn to the fourth type.

IV. THE NEGATIVE MOTHER-COMPLEX

170 As a pathological phenomenon this type is an unpleasant, exacting, and anything but satisfactory partner for her husband, since she rebels in every fibre of her being against everything that springs from natural soil. However, there is no reason why increasing experience of life should not teach her a thing or two, so that for a start she gives up fighting the mother in the personal and restricted sense. But even at her best she will remain hostile to all that is dark, unclear, and ambiguous, and will cultivate and emphasize everything certain and clear and reasonable. Excelling her more feminine sister in her objectivity and coolness of judgment, she may become the friend, sister, and competent adviser of her husband. Her own masculine aspirations make it possible for her to have a human understanding of the individuality of her husband quite transcending the realm of the erotic. The woman with this type of mother-complex probably has the best chance of all to make her marriage an outstanding success during the second half of life. But this is true only if she succeeds in overcoming the hell of "nothing but femininity," the chaos of the maternal womb, which is her greatest danger because of her negative complex. As we know, a com-

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[5] Ibid., Part II, Act 1.

[illegible] plexes, we have held at a distance.

[illegible]

[illegible]

5 CONCLUSION

[illegible]

[illegible]

for the masculine mind over which he can safely guide his feelings to the opposite shore. Her clarity of understanding inspires him with confidence, a factor not to be underrated and one that is absent from the relationship between a man and a woman much more often than one might think. The man's Eros does not lead upward only but downward into that uncanny dark world of Hecate and Kali, which is a horror to any intellectual man. The understanding possessed by this type of woman will be a guiding star to him in the darkness and seemingly unending mazes of life.

[illegible]

[illegible]

[illegible]

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[1] Warnecke, *Die Religion der Batak*

[illegible] terrifying.

[illegible] the Mother [illegible] great [illegible] Queen of Heaven and Maria [illegible] New Testament [illegible] and [illegible] he was alarmed by the [illegible] was throwing [illegible] I do not know how many spermatozoa he had [illegible] already, and how many [illegible] He was answered [illegible] that he had no cancer. He [illegible] I know I have no cancer, but I [illegible] and I have one. [illegible] for his imaginary [illegible] did not make it [illegible] was forced on him. It is a case of [illegible] There is [illegible] between his state and that of the [illegible] possessed in the New Testament. Now whether we believe in a demon of the air or in a factor in the unconscious that plays diabolical tricks on us is all one to me. The fact that man's imagination is threatened by alien powers remains the same in either case. [illegible] would do better to take account of these psychological facts than to go on [illegible] with explanations that are a hundred years behind the times.

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190 I have been at some pains to give a survey of the psychic phenomena that may be attributed to the predominance of the mother-image. Although I have not always drawn attention to them, my reader will [illegible] have been able to recognize those features which characterize the Great Mother mythologically, even when they appear under the guise of personalistic psychology. When we ask patients who are particularly influenced by the mother-image to express in words or pictures what "Mother" means to them—be it positive or negative—we invariably get symbolic figures which must be regarded as direct analogies of the mythological mother-image. These analogies take us into a field that still requires a great deal more work of elucidation. At any rate, I personally do not feel able to say anything definitive about it. If, nevertheless, I venture to offer a few suggestions, they should be regarded as altogether provisional and tentative.

191 Above all, I should like to point out that the mother-image is on a different plane when expressed by a man than when it appears in a woman. For a woman the mother typifies her own conscious life as conditioned by her sex. But for a man the mother typifies something alien, which he has yet to experience and which is filled with the imagery latent in the unconscious. For this

[illegible] magical influence.[1]

193 [illegible]

194 [illegible]

[illegible]

[illegible] primordial mother-image.

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195 When I originally wrote this paper I naturally did not know that twelve years later the Christian version of the mother archetype would be elevated to a dogmatic truth. The Christian "Queen of Heaven" has, obviously, shed all her Olympian qualities except for her brightness, goodness, and eternality; and even her human body, the thing most prone to gross material corruption, has put on an ethereal incorruptibility. The richly varied allegories of the Mother of God have nevertheless retained some connection with her pagan prefigurations in Isis (Io) and Semele. Not only are Isis and the Horus-child iconological exemplars, but the ascension of Semele, the originally mortal mother of Dionysus, likewise anticipates the Assumption of the Blessed Virgin. Further, Semele's son is a dying and resurgent god (and the youngest of the Olympians). Semele herself seems to have been an earth-goddess, just as the Virgin Mary is the earth from which Christ was born. This being so, the question naturally arises for the psychologist: what has become of the characteristic relation of the mother-image to the earth, darkness, the abysmal side of the bodily man with his animal passions and instinctual nature, and to "matter" in general? The declaration of the dogma comes at a time when the achievements of natural science and technology, combined with a rationalistic and materialistic view of the world, [illegible]

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* [illegible] p. 99.

[illegible] principles.

[illegible] drives it to extremes

[illegible] de-souled world.

[illegible]

world and can base his existence neither on the past that is no more nor on the future that is yet to be, should hark back to the symbol of the cosmic tree rooted in this world and growing up to heaven—the tree that is also man. In the history of symbols this tree is described as the way of life itself, a growing into that which eternally is and does not change; which springs from the union of opposites and, by its eternal presence, also makes that union possible. It seems as if it were only through an experience of symbolic reality that man, vainly seeking his own "existence" and making a philosophy out of it, can find his way back to a world in which he is no longer a stranger.

III

CONCERNING REBIRTH

This paper represents the substance of a lecture which I delivered on the spur of the moment at the Eranos meeting in 1939. In putting it into written form I have made use of the stenographic notes which were taken at the meeting. Certain portions had to be omitted, chiefly because the requirements of a printed text are different from those of the spoken word. However, so far as possible, I have carried out my original intention of summing up the content of my lecture on the theme of rebirth, and have also endeavoured to reproduce my analysis of the Eighteenth Sura of the Koran as an example of a rebirth mystery. I have added some references to source material which the reader may welcome. My summary does not purport to be more than a survey of a field of knowledge which can only be treated very superficially in the framework of a lecture. C. G. J.

[First published as a lecture, "Die verschiedenen Aspekte der Wiedergeburt," in *Eranos-Jahrbuch 1939* (Zurich, 1940). Revised and expanded as "Über Wiedergeburt," *Gestaltungen des Unbewussten* (Zurich, 1950), from which the present translation is made.—EDITORS.]

1. FORMS OF REBIRTH

[illegible] from the Koran.

200 [illegible] or is not a continuity of personality.

201 [illegible] birth in a human body.

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1 Cf. the *Samyutta-Nikaya (Book of the Kindred Sayings)*, Part II: The Nidana Book, pp. 150f.

202 3. *Resurrection.* This means a re-establishment of human existence after death. A new element enters here, that of the change, transmutation, or transformation of one's being. The change may be either essential, in the sense that the resurrected being is a different one; or nonessential, in the sense that only the general conditions of existence have changed, as when one finds oneself in a different place or in a body which is differently constituted. It may be a carnal body, as in the Christian assumption that this body will be resurrected. On a higher level, the process is no longer understood in a gross material sense; it is assumed that the resurrection of the dead is the raising up of the corpus glorificationis, the subtle body, in the state of incorruptibility.

203 4. *Rebirth (renovatio).* The fourth form concerns rebirth in the strict sense; that is to say, rebirth within the span of individual life. The English word rebirth is the exact equivalent of the German Wiedergeburt, but the French language seems to lack a term having the peculiar meaning of "rebirth." This word has a special flavour; its whole atmosphere suggests the idea of renovatio, renewal, or even of improvement brought about by magical means. Rebirth may be a renewal without any change of being, inasmuch as the personality which is renewed is not changed in its essential nature, but only its functions, or parts of the personality, are subjected to healing, strengthening, or improvement. Thus even bodily ills may be healed through rebirth ceremonies.

204 Another aspect of this fourth form is essential transformation, i.e., total rebirth of the individual. Here the renewal implies a change of his essential nature, and may be called a transmutation. As examples we may mention the transformation of a mortal into an immortal being, of a corporeal into a spiritual being, and of a human into a divine being. Well-known prototypes of this change are the transfiguration and ascension of Christ, and the assumption of the Mother of God into heaven after her death, together with her body. Similar conceptions are to be found in Part II of Goethe's *Faust;* for instance, the transformation of Faust into the boy and then into Doctor Marianus.

205 5. *Participation in the process of transformation.* The fifth form is indirect rebirth. Here the transformation is

brought about not directly, by passing through death and rebirth oneself, but indirectly, by participating in a process of transformation which is conceived of as taking place outside the individual. In other words, one has to witness, or take part in, some rite of transformation. This rite may be a ceremony such as the Mass, where there is a transformation of substances. Through his presence at the rite the individual participates in divine grace. Similar transformations of the Deity are to be found in the pagan mysteries; there too the initiate, sharing the experience, is vouchsafed the gift of grace, as we know from the Eleusinian mysteries. A case in point is the confession of the initiate in the Eleusinian mysteries, who praises the grace conferred through the certainty of immortality.[2]

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[2] Cf. the Homeric Hymn to Demeter, verses 480-82: "Blessed is he among men who has seen these mysteries; but he who is uninitiate and has no part in them, never has lot of like good things once he is dead, down in the darkness and gloom." Trans. by Evelyn-White, *Hesiod, the Homeric Hymns and Homerica*, p. 323. And in an Eleusinian epitaph we read:

"Truly the blessed gods have proclaimed a most beautiful secret:
Death comes not as a curse, but as a blessing to men."

2. THE PSYCHOLOGY OF REBIRTH

206 Rebirth is not a process that we can in any way observe. We can neither measure nor weigh nor photograph it. It is entirely beyond sense perception. We have to do here with a purely psychic reality, which is transmitted to us only indirectly through personal statements. One speaks of rebirth; one professes rebirth; one is filled with rebirth. This we accept as sufficiently real. We are not concerned here with the question: is rebirth a tangible process of some sort? We have to be content with its psychic reality. I hasten to add that I am not alluding to the vulgar notion that anything "psychic" is either nothing at all or at best even more tenuous than a gas. Quite the contrary, I am of the opinion that the psyche is the most tremendous fact of human life. Indeed, it is the mother of all human facts; of civilization and of its destroyer, war. All this is at first psychic and invisible. So long as it is "merely" psychic it cannot be experienced by the senses, but is nonetheless indisputably real. The mere fact that people talk about rebirth, and that there is such a concept at all, means that a store of psychic experiences designated by that term must actually exist. What these experiences are like we can only infer from the statements that have been made about them. So, if we want to find out what rebirth really is, we must turn to history in order to ascertain what "rebirth" has been understood to mean.

207 Rebirth is an affirmation that must be counted among the primordial affirmations of mankind. These primordial affirmations are based on what I call archetypes. In view of the fact that all affirmations relating to the sphere of the supra-sensual are, in the last analysis, invariably determined by archetypes, it is not surprising that a concurrence of affirmations concerning rebirth can be found among the most widely differing peoples. There must be psychic events underlying these affirmations which it is the business of psychology to discuss—without entering into all the metaphysical and philosophical assumptions regarding their

[illegible]

I. EXPERIENCE OF THE TRANSCENDENCE OF LIFE

208 [illegible]

209 [illegible]

[illegible] on a Science of Mythology.—EDITORS.]

[illegible] the Mass [illegible] the Mass [illegible] in time.[2]

[illegible] *Experiences.* [illegible] Nietzsche [illegible]

[illegible] involve a change of one's nature.

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[2] Cf. my "Transformation Symbolism in the Mass."

[3] *Thus Spake Zarathustra*, trans. by Common, pp. 315ff.

[4] [illegible]

[5] Horneffer, *Nietzsches Lehre von der ewigen Wiederkehr.*

II. SUBJECTIVE TRANSFORMATION

[illegible]

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[5] *Les Névroses*, p. 358.

[illegible] festations pp. 161ff.) come into this category.

[illegible] of soul.

214 [illegible] In the end it may lead [illegible] vened.

215 *b. Enlargement of personality.* The personality [illegible] in the beginning [illegible] R [illegible] W [illegible]

greatness of his task. But he may have grown in himself the capacity to grow, otherwise even the most difficult task will be of no benefit to him. More likely, he will be shattered by it.

216 A classic example of such an experience is Nietzsche's encounter with Zarathustra, who transformed the aphorist into a tragic poet and prophet. Another example is St. Paul, who on his way to Damascus was suddenly confronted by Christ. Even though it may be true that this Christ of St. Paul's would hardly have been possible without the historical Jesus, the apparition of Christ came to St. Paul not from the historical Jesus but from the depths of his own unconscious.

217 When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, "One becomes Two," and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation. He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, "to lead captivity captive";[8] that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life—a moment of deadliest peril! Nietzsche's prophetic vision of the Tight-rope Walker[9] reveals the awful danger that lies in having a "tight-rope-walking" attitude towards an event to which St. Paul gave the most exalted name he could find.

218 Christ himself is the perfect symbol of the hidden immortal within the mortal man.[10] Usually this problem is represented by a dual motif, for instance by the Dioscuri, one of whom is mortal and the other immortal. An Indian parallel is the parable of the two friends:

> Behold, upon the selfsame tree,
> Two birds, fast-bound companions, sit.

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[8] Ephesians 4 : 8.

[9] "Thy soul will be dead even sooner than thy body." *Thus Spake Zarathustra*, p. 74.

[10] Cf. "A Psychological Approach to the Dogma of the Trinity," [illegible]

This one enjoys the ripened fruit
The other looks, but does not eat.

On such a tree my spirit crouched,
Deluded by its powerlessness,
Till seeing with joy how great its Lord,
It found from sorrow swift release. . . .[11]

[illegible] must be included in this category.[12]

[illegible] personality with a complex.[14]

[illegible]

[illegible] *The Thirteen Principal Upanishads*, pp. 403ff.).

Koran, 18th Sura.

[illegible]

[illegible]

[illegible] persona is usually rewarded in cash

[illegible] useful

[illegible]

[illegible] self be taken in by second-rate thinking

[illegible]

[illegible] Fierz-David *The Dream of Poliphilo*, pp. 189ff

[18] Cf. Emma Jung, "On the Nature of the Animus

[illegible]

205 [illegible]

[illegible]

218 [illegible] are no subjects, but only serfs.

[illegible] Quita.

229 c. *Identification with a cult-hero.* Another important identification underlying the transformation experience is that with the god or hero who is transformed in the sacred ritual. Many cult ceremonies are expressly intended to bring about this identity, an obvious example being the *Metamorphoses* of Apuleius. The initiate, an ordinary human being, is elected to be Helios; he is crowned with a crown of palms and clad in the mystic mantle, whereupon the assembled crowd pays homage to him. The suggestion of the crowd brings about his identity with the god. The participation of the community can also take place in the following way: there is no apotheosis of the initiate, but the sacred action is recited, and then, in the course of long periods of time, psychic changes gradually occur in the individual participants. The Osiris cult offers an excellent example of this. At first only Pharaoh participated in the transformation of the god, since he alone "had an Osiris"; but later the nobles of the Empire acquired an Osiris too, and finally this development culminated in the Christian idea that everyone has an immortal soul and shares directly in the Godhead. In Christianity the development was carried still further when the outer God or Christ gradually became the inner Christ of the individual believer, remaining one and the same though dwelling in many. This truth had already been anticipated by the psychology of totemism: many exemplars of the totem animal are killed and consumed during the totem meals, and yet it is only the One who is being eaten, just as there is only one Christ child and one Santa Claus.

230 In the mysteries, the individual undergoes an indirect transformation through his participation in the fate of the god. The transformation experience is also an indirect one in the Christian Church, inasmuch as it is brought about by participation in something acted or recited. Here the first form, the *dromenon*, is characteristic of the richly developed ritual of the Catholic Church; the second form, the recitation, the "Word" or "gospel," is practised in the "preaching of the Word" in Protestantism.

231 *d. Magical procedures.* A further form of transformation is achieved through a rite used directly for this purpose. Instead of the transformation experience coming about through participation in the rite, the rite is used for the express purpose of

effecting the transformation. It thus becomes a sort of technique to which one submits oneself. For instance, a man is ill and consequently needs to be "renewed." The renewal must "happen" to him from outside, and to bring this about, he is pulled through a hole in the wall at the head of his sick-bed, and now he is reborn; or he is given another name and thereby another soul, and then the demons no longer recognize him; or he has to pass through a symbolical death; or, grotesquely enough, he is pulled through a leathern cow, which devours him, so to speak, in front and then expels him behind; or he undergoes an ablution or baptismal bath and miraculously changes into a semi-divine being with a new character and an altered metaphysical destiny.

232 *g. Technical transformation.* Besides the use of the rite in the magical sense, there are still other special techniques in which, in addition to the grace inherent in the rite, the personal endeavour of the initiate is needed in order to achieve the intended purpose. It is a transformation experience induced by technical means. The exercises known in the East as yoga and in the West as *exercitia spiritualia* come into this category. These exercises represent special techniques prescribed in advance and intended to achieve a definite psychic effect, or at least to promote it. This is true both of Eastern yoga and of the methods practised in the West.[28] They are therefore technical procedures in the fullest sense of the word; elaborations of the originally natural processes of transformation. The natural or spontaneous transformations that occurred earlier, before there were any historical examples to follow, were thus replaced by techniques designed to induce the transformation by imitating this same sequence of events. I will try to give an idea of the way such techniques may have originated by relating a fairy story:

233 There was once a queer old man who lived in a cave, where he had sought refuge from the noise of the villages. He was reputed to be a sorcerer, and therefore he had disciples who hoped to learn the art of sorcery from him. But he himself was not thinking of any such thing. He was only seeking to know what it was that he did not know, but which he felt certain was always happening. After meditating for a very long time on

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[28] Cf. "The Psychology of Eastern Meditation."

that which is beyond predication, he saw no other way of escape from his predicament than to take a piece of red chalk and draw all kinds of diagrams on the walls of his cave, in order to find out what that which he did not know might look like. After many attempts he hit on the circle. "That's right," he felt, "and now for a quadrangle inside it!"—which made it better still. His disciples were curious; but all they could make out was that the old man was up to something, and they would have given anything to know what he was doing. But when they asked him: "What are you doing there?" he made no reply. Then they discovered the diagrams on the wall and said: "That's it!"—and they all imitated the diagrams. But in so doing they turned the whole process upside down, without noticing it: they anticipated the result in the hope of making the process repeat itself which had led to that result. This is how it happened then and how it still happens today.

234 ii. *Natural Transformation (Individuation).* As I have pointed out, in addition to the technical processes of transformation there are also natural transformations. All ideas of rebirth are founded on this fact. Nature herself demands a death and a rebirth. As the alchemist Democritus says: "Nature rejoices in nature, nature subdues nature, nature rules over nature." There are natural transformation processes which simply happen to us, whether we like it or not, and whether we know it or not. These processes develop considerable psychic effects, which would be sufficient in themselves to make any thoughtful person ask himself what really happened to him. Like the old man in our fairytale, he too will draw mandalas and seek shelter in their protective circle, in the perplexity and anguish of his self-chosen prison, which he had deemed a refuge; he is transformed into a being akin to the gods. Mandalas are birth-places, vessels of birth in the most literal sense, lotus-flowers in which a Buddha comes to life. Sitting in the lotus-seat, the yogi sees himself transfigured into an immortal.

235 Natural transformation processes announce themselves mainly in dreams. Elsewhere[34] I have presented a series of dream-symbols of the process of individuation. They were dreams which without exception exhibited rebirth symbolism. In this particular case there was a long-drawn-out process of

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[34] Cf. *Psychology and Alchemy*, Part II.

inner transformation and rebirth into another being. This "other being" is the other person in ourselves—that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul. That is why we take comfort whenever we find the friend and companion depicted in a ritual, an example being the friendship between Mithras and the sun god. This relationship is a mystery to the scientific intellect because the intellect is accustomed to regard these things unsympathetically. But if it made allowance for feeling, we would discover that it is the friend whom the sun god takes with him on his chariot, as shown in the monuments. It is the representation of a friendship between two men which is simply the outer reflection of an inner fact: it reveals our relationship to that inner friend of the soul into whom Nature herself would like to change us—that other person who we also are and yet can never attain to completely. We are that pair of Dioscuri, one of whom is mortal and the other immortal, and who, though always together, can never be made completely one. The transformation processes strive to approximate them to one another, but our consciousness is aware of resistances, because the other person seems strange and uncanny, and because we cannot get accustomed to the idea that we are not absolute master in our own house. We should prefer to be always "I" and nothing else. But we are confronted with that inner friend or foe, and whether he is our friend or our foe depends on ourselves.

236 You need not be insane to hear his voice. On the contrary, it is the simplest and most natural thing imaginable. For instance, you can ask yourself a question to which "he" gives answer. The discussion is then carried on as in any other conversation. You can describe it as mere "associating" or "talking to oneself," or as a "meditation" in the sense used by the old alchemists, who referred to their interlocutor as *aliquem alium internum*, "a certain other one, within."[25] This form of colloquy with the friend of the soul was even admitted by Ignatius Loyola into the technique of his *Exercitia spiritualia*,[26] but with the limiting condition that only the person meditating is

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[25] Cf. Ruland, *Lexicon* (1893 edn.), p. 226.

[26] Izquierdo, *Praxis exercitiorum spiritualium P. N. S. Ignatii* (Rome, 1686), p. 7: "A colloquy . . . is nothing else than to talk and communicate familiarly with Christ."

allowed to speak, whereas the inner responses are passed over as being merely human and therefore to be repudiated. This state of things has continued down to the present day. It is no longer a moral or metaphysical prejudice, but—what is much worse—an intellectual one. The "voice" is explained as nothing but associations, pursued in an aimless way and running on and on without sense or purpose like the works of a clock that has no dial. Or we say, "It is only my own thoughts!" even if, on closer inspection, it should turn out that they are thoughts which we either reject or had never consciously thought at all—as if everything psychic that is glimpsed by the ego had always formed part of it! Naturally this hybris serves the useful purpose of maintaining the supremacy of ego-consciousness, which must be safeguarded against dissolution into the unconscious. But it breaks down ignominiously if ever the unconscious should choose to let some nonsensical idea become an obsession or to produce other psychogenic symptoms, for which we would not like to accept responsibility on any account.

237 Our attitude towards this inner voice alternates between two extremes: it is regarded either as utter nonsense or as the voice of God. It does not seem to occur to anyone that there might be something valuable in between. The "other" may be just as one-sided in one way as the ego is in another. And yet the conflict between them may give rise to truth and meaning—but only if the ego is willing to grant the other its rightful personality. It has, of course, a personality anyway, just as have the voices of insane people; but a real colloquy becomes possible only when the ego acknowledges the existence of a partner to the discussion. This cannot be expected of everyone, because, after all, not everyone is a fit subject for *exercitia spiritualia*. Nor can it be called a colloquy if one speaks only to oneself, or only addresses the other, as is the case with George Sand in her conversations with a spiritual friend.[26] For thirty pages she talks exclusively to herself while one waits in vain for the other to reply. The colloquy of the *exercitia* may be followed by that silent grace in which the modern doubter no longer believes. But what if it were the supplicated Christ himself who gave immediate answer in the words of the sinful human heart? What fearful abysses of doubt would then be opened? What madness

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[26] "Daily Conversations with Dr. Piffoël," in her *Intimate Journal*. [illegible]

should we not then have to hear? From this one can understand why the images of the gods are better let be, and that ego-consciousness had better believe in its own supremacy rather than go on associating. One can also understand why that inner friend so often seems to be our enemy, and why he is so far off and his voice so low. For he who is near to him "is near to the fire."

238 Something of this sort may have been in the mind of the alchemist who wrote: "Choose for your Stone him through whom kings are honoured in their crowns, and through whom physicians heal their sick, for he is near to the fire."[27] The alchemists projected the inner event into an outer figure, so for them the inner friend appeared in the form of the "Stone," of which the *Tractatus aureus* says: "Understand, ye sons of the wise, what this exceeding precious Stone crieth out to you: Protect me and I will protect thee. Give me what is mine that I may help thee."[28] To this a scholiast adds: "The seeker after truth hears both the Stone and the Philosopher speaking as if out of one mouth."[29] The Philosopher is Hermes, and the Stone is identical with Mercurius, the Latin Hermes.[30] From the earliest times, Hermes was the mystagogue and psychopomp of the alchemists, their friend and counsellor, who leads them to the goal of their work. He is "like a teacher mediating between the stone and the disciple."[31] To others the friend appears in the shape of Christ or Khidr or a visible or invisible guru, or some other personal guide or leader figure. In this case the colloquy is distinctly one-sided: there is no inner dia-

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[27] A Pseudo-Aristotle in *Rosarium philosophorum* [illegible]

[28] Largire mihi ius meum ut te adiuvem, reading as in the first edition (1566) of the *Tractatus aureus* under the title "Septem tractatus seu capitula Hermetis Trismegisti aurei," and also in *Theatrum chemicum*, IV (1613), p. 592, and Manget, *Bibliotheca chemica*, I (1702), pp. 400ff. In the *Rosarium philosophorum* [illegible] there is a different reading: [illegible] due that I may help thee." This is one of the "Hermetic" sayings for which the anonymous author of the *Rosarium* is responsible; despite their [illegible] they have an important bearing on the interpretation of alchemy.

[29] *Bibl. chem.*, I, p. 430b.

[30] Detailed documentation in *Psychology and Alchemy*, pp. 6ff., and "The Spirit Mercurius" (Swiss edn., pp. 120, 56).

[31] "Tanquam praeceptor intermedius inter lapidem et discipulum." *Bibl. chem.*, I, p. 430b. (Cf. the end of the prayer in Astrampsychos, beginning "Come to me, Lord Hermes," and ending "I am thou and thou art I." Reitzenstein, *Poimandres*, p. 21.)

logue, but instead the response appears as the action of the other side, as an outward event. The alchemists saw it in the transformation of the chemical substance. So if one of them sought transformation, he discovered it outside in matter, whose transformation cried out to him, as it were, "I am the transformation!" But some were clever enough to know, "It is my own transformation—not a personal transformation, but the transformation of what is mortal in me into what is immortal. It shakes off the mortal husk that I am and awakens to a life of its own; it mounts the sun barge and may take me with it."[22]

238 This is a very ancient idea. In Upper Egypt, near Aswan, I once saw an ancient Egyptian tomb that had just been opened. Just behind the entrance door was a little basket made of reeds, containing the withered body of a new-born infant, wrapped in rags. Evidently the wife of one of the workmen had hastily laid the body of her dead child in the nobleman's tomb at the last moment, hoping that when he entered the sun-barge in order to rise anew, it might share in his salvation, because it had been buried in the holy precinct within reach of divine grace.

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[22] The stone and its transformation are represented:

(1) as the resurrection of the *homo philosophicus*, the Second Adam ("Aurora consurgens," *Artis auriferae*, 1593, I, p. 195);

(2) as the human soul ("Book of Krates," Berthelot, *La Chimie au moyen âge*, III, p. 50);

(3) as a being below and above man: "This stone is under thee, as to obedience; above thee, as to dominion; therefore from thee, as to knowledge; about thee, as to equals" ("Rosinus ad Sarratantam," *Art. aurif.*, I, p. 310);

(4) as life: "Blood is soul and soul is life and life is our Stone" ("Tractatus Aristotelis," ibid., p. 364);

(5) as the resurrection of the dead ("Calidis liber secretorum," ibid., p. 347; also "Rachaidibi fragmentum," ibid., p. 398);

(6) as the Virgin Mary ("De arte chymica," ibid., p. 582); and

(7) as man himself: "Thou art its ore, and it is extracted from thee, and in thee it remains inseparably" ("Rosinus ad Sarratantam," ibid., p. 311).

3. A TYPICAL SET OF SYMBOLS ILLUSTRATING THE PROCESS OF TRANSFORMATION

240 I have chosen as an example a figure which plays a great role in Islamic mysticism, namely Khidr, "the Verdant One." He appears in the Eighteenth Sura of the Koran, entitled "The Cave." This entire Sura is taken up with a rebirth mystery. The cave is the place of rebirth, that secret cavity in which one is shut up in order to be incubated and renewed. The Koran says of it: "You might have seen the rising sun decline to the right of their cavern, and, as it set, go past them on the left, while they [the Seven Sleepers] stayed in the midst."[1] The "midst" is the centre where the jewel reposes, where the incubation or the sacrificial rite or the transformation takes place. The most beautiful development of this symbolism is to be found on Mithraic altar-pieces[2] and in alchemical pictures of the transformative substance,[3] which is always shown between sun and moon. Representations of the crucifixion frequently follow the same type, and a similar symbolical arrangement is also found in the transformation or healing ceremonies of the Navajos.[4] Just such a place in the centre or of transformation is the cave in which those seven had gone to sleep, little thinking that they would experience there a prolongation of life verging on immortality. When they awoke, they had slept 309 years.

241 The legend has the following meaning: Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an—at first—unconscious process of transformation. By penetrating into the unconscious he makes

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[1] [The Dawood trans. of the Koran is quoted, sometimes with modification. The 18th Sura is at pp. 89–98.—EDITORS.]

[2] Cumont, *Textes et monuments figurés relatifs aux mystères de Mithra*. [illegible]

[3] Cf. especially the crowned youth in the dream of Zosimos: "He carried an object which was white all over and which shone in dazzling splendour, and the name of it was [illegible] in the middle of the sky." (Jung, "Some Observations on the Visions of Zosimos," Swiss edn., pp. 14ff.)

[4] Matthews, *The Mountain Chant: A Navajo Ceremony*. [illegible]

a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense. The transformation is often interpreted as a prolongation of the natural span of life or as an earnest of immortality. The former is the case with many alchemists, notably Paracelsus (in his treatise *De vita longa*[6]), and the latter is exemplified in the Eleusinian mysteries.

242 The seven sleepers indicate by their sacred number[7] that they are gods,[8] who are transformed during sleep and thereby enjoy eternal youth. This helps us to understand at the outset that we are dealing with a mystery legend. The fate of the numinous figures recounted in it grips the hearer, because the story gives expression to parallel processes in his own unconscious, which in that way are integrated with consciousness again. The repristination of the original state is tantamount to attaining once more the freshness of youth.

243 The story of the sleepers is followed by some moral observations which appear to have no connection with it. But this apparent irrelevance is deceptive. In reality, these edifying comments are just what are needed by those who cannot be reborn themselves and have to be content with moral conduct, that is to

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[6] An account of the secret doctrine hinted at in this treatise may be found in my "Paracelsus as a Spiritual Phenomenon" (Swiss edn., pp. 85ff.).

[7] The different versions of the legend speak sometimes of seven and sometimes of eight sleepers. According to the account given in the Koran, the eighth is a dog. The 18th Sura mentions still other versions: "Some will say: The sleepers were three; their dog was the fourth. Others, guessing at the unknown, will say: They were five; their dog was the sixth. And yet others: Seven; their dog was the eighth." It is evident, therefore, that the dog is to be taken into account. This would seem to be an instance of that characteristic wavering between seven and eight, or three and four, as the case may be, which I have pointed out in *Psychology and Alchemy*, pars. 200ff. There the wavering between seven and eight is connected with the appearance of Mephistopheles, who, as we know, materialized out of the black poodle. In the case of three and four, the fourth is the devil or the female principle, and on a higher level the Mater Dei. Cf. "Psychology and Religion," pars. 124ff. We may be dealing with the same kind of ambiguity as in the mythology of the Egyptian ennead (*paut*) or company of gods. Cf. Budge, *The Gods of the Egyptians*, I, p. 87. The Koran legend relates to the persecution of the Christians under Decius (c. A.D. 250). The scene is Ephesus, where St. John lay sleeping but not dead. The seven sleepers woke up again during the reign of Theodosius II (408–50), thus they had slept not quite 200 years.

[8] The seven are the planetary gods of the ancients. Cf. Bousset, *Hauptprobleme der Gnosis*, pp. 23ff.

say with adherence to the law. Very often behaviour prescribed by rule is a substitute for spiritual transformation.[8] These edifying observations are then followed by the story of Moses and his servant Joshua ben Nun:

And Moses said to his servant: "I will not cease from my wanderings until I have reached the place where the two seas meet, even though I journey for eighty years."

But when they had reached the place where the two seas meet, they forgot their fish, and it took its way through a stream to the sea.

And when they had journeyed past this place, Moses said to his servant: "Bring us our breakfast, for we are weary from this journey."

But the other replied: "See what has befallen me! When we were resting there by the rock, I forgot the fish. Only Satan can have put it out of my mind, and in wondrous fashion it took its way to the sea."

Then Moses said: "That is the place we seek." And they went back the way they had come. And they found one of Our servants, whom We had endowed with Our grace and Our wisdom. Moses said to him: "Shall I follow you that you may teach me for my guidance some of the wisdom you have learnt?"

But he answered: "You will not bear with me, for how should you bear patiently with things you cannot comprehend?"

Moses said: "If Allah wills, you shall find me patient; I shall not in anything disobey you."

He said: "If you are bent on following me, you must ask no question about anything till I myself speak to you concerning it."

The two set forth, but as soon as they embarked, Moses' companion bored a hole in the bottom of the ship.

"A strange thing you have done!" exclaimed Moses. "Is it to drown her passengers that you have bored a hole in her?"

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[8] Obedience under the law on the one hand, and the freedom of the children of God, the reborn, on the other, is discussed at length in the Epistles of St. Paul. He distinguishes not only between two different classes of men who are separated by a greater or lesser development of consciousness, but also between the higher and lower man in one and the same individual. The *sarkikos* (carnal man) remains eternally under the law; the *pneumatikos* (spiritual man) alone is capable of being reborn into freedom. This is quite in keeping with what seems to us an absolute paradox: the Church demanding absolute obedience and at the same time proclaiming freedom from the law. So too, in the Koran, the legend appeals to the *pneumatikos* and promises rebirth to him who has ears to hear. But he who, like the *sarkikos*, has no inner ear will find satisfaction and safe guidance in blind submission to Allah's will.

"Did I not tell you," he replied, "that you would not bear with me?"

"Pardon my forgetfulness," said Moses. "Do not be angry with me on this account."

They journeyed on until they fell in with a certain youth. Moses' companion slew him, and Moses said: "You have killed an innocent man who has done no harm. Surely you have committed a wicked crime."

"Did I not tell you," he replied, "that you would not bear with me?"

Moses said: "If ever I question you again, abandon me; for then I should deserve it."

They travelled on until they came to a certain city. They asked the people for some food, but the people declined to receive them as their guests. There they found a wall on the point of falling down. The other raised it up, and Moses said: "Had you wished, you could have demanded payment for your labours."

"Now the time has arrived when we must part," said the other. "But first I will explain to you those acts of mine which you could not bear with in patience.

"Know that the ship belonged to some poor fishermen. I damaged it because in their rear was a king who was taking every ship by force.

"As for the youth, his parents both are true believers, and we feared lest he should plague them with his wickedness and unbelief. It was our wish that their Lord should grant them another in his place, a son more righteous and more filial.

"As for the wall, it belonged to two orphan boys in the city whose father was an honest man. Beneath it their treasure is buried. Your Lord decreed in his mercy that they should dig out their treasure when they grew to manhood. What I did was not done by caprice. That is the meaning of the things you could not bear with in patience."

244 This story is an amplification and elucidation of the legend of the seven sleepers and the problem of rebirth. Moses is the man who seeks, the man on the "quest." On this pilgrimage he is accompanied by his "shadow," the servant or "lower man" (*pneumatikos* and *sarkikos* in two individuals). Joshua is the son of Nun, which is a name for fish,[9] suggesting that Joshua had his origin in the depths of the waters, in the darkness of the

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[9] Vollers, "Chidher," *Archiv für Religionswissenschaft*, XII, p. 254. All quotations from the commentaries are extracted from this article.

shadow world. The critical place is reached where the two seas meet, which is interpreted as the isthmus of Suez where the Western and the Eastern seas come close together. In other words, it is a place of the middle, which we have already met in the symbolic preamble, but whose significance was not recognized at first by the man and his shadow. They had forgotten their fish, the humble source of nourishment. The fish refers to Nun, the father of the shadow or of the carnal man who comes from the dark world of the Creator. For the fish came alive again and leapt out of the basket in order to find its way back into its native sea. In other words, the animal ancestor and creator of life separates himself from the conscious man, an event which amounts to a loss of the instinctive psyche. This process is a symptom of dissociation well known in the psychopathology of the neuroses; it is always connected with one-sidedness of the conscious attitude. In view of the fact, however, that neurotic phenomena are nothing but exaggerations of normal processes, it is not to be wondered at that very similar phenomena can also be found within the scope of the normal. It is a question of that well-known "loss of soul" among primitives—as described above in the section on diminution of the personality—in scientific language an *abaissement du niveau mental*.

245 Moses and his servant soon notice what has happened. Moses had sat down, "worn out" and hungry. Evidently he had a feeling of insufficiency, for which a physiological explanation is given. Fatigue is one of the most regular symptoms of loss of energy or libido. The entire process represents something very typical, namely the *failure to recognize a moment of great importance*, a motif which we encounter in a great variety of mythical forms. Moses realizes that he has unconsciously found the source of life and then lost it again, which we might well regard as a remarkable intuition. The fish they had intended to eat is a content of the unconscious, by which the connection with the origin is re-established. He is the reborn one who has awakened to new life. This came to pass, as the commentaries say, through the contact with the water of life. By slipping back into the sea, the fish once more becomes a content of the unconscious, and its offspring are distinguished by having only one eye and half a head.[10]

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[10] Ibid., p. 659.

246 The alchemists, too, speak of a strange fish in the sea, the "round fish lacking bones and skin,"[11] which symbolizes the "round element," the germ of the "animated stone," of the *filius philosophorum.* The water of life has its parallel in the *aqua permanens* of alchemy. This water is extolled as "vivifying," besides which it has the property of dissolving all solids and coagulating all liquids. The Koran commentaries state that on the spot where the fish disappeared the sea was turned to solid ground, whereon the tracks of the fish could still be seen.[12] On the island that was formed Khidr was sitting in the place of the middle. A mystical interpretation says that he was sitting "on a throne consisting of light, between the upper and the lower sea,"[13] again in the middle position. The appearance of Khidr seems to be mysteriously connected with the disappearance of the fish. It looks almost as if he himself had been the fish. This conjecture is supported by the fact that the commentaries relegate the source of life to the "place of darkness."[14] The depths of the sea are dark (*nigredo, tenebrositas*). The darkness has its parallel in the alchemical *nigredo*, which occurs after the *coniunctio*, when the female takes the male into herself.[15] From the *nigredo* issues the Stone, the symbol of the immortal self. Moreover, its first appearance is likened to "fish eyes."[16]

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[11] Cf. *Aion*, pars. 195ff.

[12] Vollers, p. 244.

[13] Ibid., p. 260.

[14] Ibid., p. 258.

[15] Cf. the myth in the "Visio Arislei," especially the version in the *Rosarium philosophorum* (*Art. aurif.*, II, p. 246). Likewise the drowning of the sun in the Mercurial Fountain and the green lion who devours the sun (*Art. aurif.*, II, pp. 315, 366). Cf. "Psychology of the Transference," pp. 256ff.

[16] The fishes' eyes appear on the edge of the vessel "like Oriental gems, like fish's eyes." Cf. Joannes Isaacus Hollandus, *Opera mineralia* (1600), p. 370. And cf. Lagneus, "Harmonia chemica" (*Theatrum chemicum*, IV, 1613, p. 870): the eyes appear at the end of the *nigredo* and with the beginning of the *albedo*. Another reference of the same sort is [illegible] that appear in the dark substance. This idea is traced back to Zacharias (4 : 10): "And they shall rejoice and shall see the tin plummet in the hand of Zorobabel. These are the seven eyes of the Lord, that run to and fro through the whole earth." Cf. Eirenaeus Orandus in the introduction to Nicholas Flamel's *Exposition of the Hieroglyphicall Figures* (1624), fol. A 4. They are the seven eyes of God on the corner stone of the new temple (Zach. 3 : 9). The number seven suggests the seven stars, the planetary gods, who were depicted as sitting in a cave under the earth (Maier, *Philosophia reformata*, p. 167). They are the "sleepers enchained in Hades" (Berthelot, *Collection des anciens alchimistes grecs*, IV, xx, 8). This is an allusion to the legend of the seven sleepers.

247 Khidr may well be a symbol of the self. His qualities signalize him as such: he is said to have been born in a cave, i.e., in darkness. He is the "Long-lived One," who continually renews himself, like Elijah. Like Osiris, he is dismembered at the end of time by Antichrist, but is able to restore himself to life. He is analogous to the second Adam, with whom the reanimated fish is identified. He is a counsellor, a Paraclete, "Brother Khidr." Anyway Moses accepts him as a higher consciousness and looks up to him for instruction. Then follow those incomprehensible deeds which show how ego-consciousness reacts to the superior guidance of the self through the twists and turns of fate. To the initiate who is capable of transformation it is a comforting tale; to the obedient believer, an exhortation not to murmur against Allah's incomprehensible omnipotence. Khidr symbolizes not only the higher wisdom but also a way of acting which is in accord with this wisdom and transcends reason.

248 Anyone hearing such a mystery tale will recognize himself in the questing Moses and the forgetful Joshua, and the tale shows him how the immortality-bringing rebirth comes about. Characteristically, it is neither Moses nor Joshua who is transformed, but the forgotten fish. Where the fish disappears, there is the birthplace of Khidr. The immortal being issues from something humble and forgotten, indeed, from a wholly improbable source. This is the familiar motif of the hero's birth and need not be documented here.[18] Anyone who knows the Bible will think of Isaiah 53:2ff., where the "servant of God" is described, and of the gospel stories of the Nativity. The nourishing character of the transformative substance or deity is borne out by numerous cult legends: Christ is the bread, Osiris the wheat,

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[17] Vollers, p. 254. This may possibly be due to Christian influence: one thinks of the fish meals of the early Christians and of fish symbolism in general. Vollers himself stresses the analogy between Christ and Khidr. Concerning the fish symbolism, see *Aion*.

[18] Further examples in *Symbols of Transformation*, Part II. I could give many more from alchemy. I shall content myself with the old verse:

"This is the stone, poor and of little price,
Spurned by the fool, but honoured by the wise."

(*Ros. phil.*, in *Art. aurif.*, II, p. 210.) The "lapis exilis" may be a connecting-link with the "lapsit exillis," the grail of Wolfram von Eschenbach.

Mondamin in the maize hero.[19] These symbols coincide with a psychic fact which obviously, from the point of view of consciousness, has the significance merely of something to be assimilated, but whose real nature is overlooked. The fish symbol shows immediately what this is: it is the "nourishing" influence of unconscious contents, which maintain the vitality of consciousness by a continual influx of energy; for consciousness does not produce its energy by itself. What is capable of transformation is just this root of consciousness, which—inconspicuous and almost invisible (i.e., unconscious) though it is—provides consciousness with all its energy. Since the unconscious gives us the feeling that it is something alien, a non-ego, it is quite natural that it should be symbolized by an alien figure. Thus, on the one hand, it is the most insignificant of things, while on the other, so far as it potentially contains that "round" wholeness which consciousness lacks, it is the most significant of all. This "round" thing is the great treasure that lies hidden in the cave of the unconscious, and its personification is this personal being who represents the higher unity of conscious and unconscious. It is a figure comparable to Hiranyagarbha, Purusha, Atman, and the mystic Buddha. For this reason I have elected to call it the "self," by which I understand a psychic totality and at the same time a centre, neither of which coincides with the ego but includes it, just as a larger circle encloses a smaller one.

249 The intuition of immortality which makes itself felt during the transformation is connected with the peculiar nature of the unconscious. It is, in a sense, non-spatial and non-temporal. The empirical proof of this is the occurrence of so-called telepathic phenomena, which are still denied by hypersceptical critics, although in reality they are much more common than is generally supposed.[20] The feeling of immortality, it seems to me, has its origin in a peculiar feeling of extension in space and time, and I am inclined to regard the deification rites in the mysteries as a projection of this same psychic phenomenon.

250 The character of the self as a personality comes out very

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[19] [Mondamin is the maize corn from Longfellow's *Song of Hiawatha*. In including this literary legend Jung indicates his readiness to set an individual myth alongside examples from antiquity.—EDITORS.]

[20] Rhine, *New Frontiers of the Mind*. [Cf. also "Synchronicity: An Acausal Connecting Principle."—EDITORS.]

plainly in the Khidr legend. This feature is most strikingly expressed in the non-Koranic stories about Khidr, of which Vollers gives some telling examples. During my trip through Kenya, the headman of our safari was a Somali who had been brought up in the Sufi faith. To him Khidr was in every way a living person, and he assured me that I might at any time meet Khidr, because I was, as he put it, a Mtu-ya-kitabu,[5] a man of the Book, meaning the Koran. He had gathered from our talks that I knew the Koran better than he did himself (which was, by the way, not saying a great deal). For this reason he regarded me as an "islamu." He told me I might meet Khidr in the street in the shape of a man, or he might appear to me during the night as a pure white light, or—he smilingly picked a blade of grass—in the shape of this verdure. One might even walk on him like that. He said he himself had once been comforted and helped by Khidr when he could not find a job after the war and was suffering want. One night, while he slept, he dreamt he saw a bright white light near the door and he knew it was Khidr. Quickly leaping to his feet (in the dream), he reverentially saluted him with the words *salem aleikum*, "peace be with you," and then he knew that his wish would be fulfilled. He added that a few days later he was offered the post as headman of a safari by a firm of outfitters in Nairobi.

251 This shows that, even in our own day, Khidr still lives on in the religion of the people, as friend, adviser, comforter, and teacher of revealed wisdom. The position assigned to him by dogma was, according to my Somali, that of *malaika kwanza ya mungu*, "First Angel of God," a sort of "Angel of the Face," an *angelos* in the true sense of the word, a messenger.

252 Khidr's character as a friend explains the subsequent part of the Eighteenth Sura, which reads as follows:

> They will ask you about Dhulqarnein. Say: "I will give you an account of him."
>
> We made him mighty in the land and gave him means to achieve all things. He journeyed on a certain road until he reached the West and saw the sun setting in a pool of black mud. Hard by he found a certain people.

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[5] He spoke in Kiswahili, the lingua franca of East Africa, which contains many words borrowed from Arabic, as shown by the above example: *kitab* = book.

'Dhulqarnein,' We said, 'you must either punish them or show them kindness.'

"He replied: 'The wicked We shall surely punish. Then they shall return to their Lord and be sternly punished by Him. As for those that have faith and do good works, we shall bestow on them a rich reward and deal indulgently with them.'

"He then journeyed along another road until he reached the East and saw the sun rising upon a people whom We had utterly exposed to its flaming rays. So he did; and We had full knowledge of all the forces at his command.

"Then he followed yet another route until he came between the Two Mountains and found a people who could barely understand a word. 'Dhulqarnein,' they said, 'Gog and Magog are ravaging this land. Build us a rampart against them and we will pay you tribute.'

"He replied: 'The power which my Lord has given me is greater than any tribute. Lend me a force of labourers, and I will raise a rampart between you and them. Come, bring me blocks of iron.'

"He dammed up the valley between the Two Mountains, and said: 'Ply your bellows.' And when the iron blocks were red with heat, he said: 'Bring me molten brass to pour on them.'

"Gog and Magog could not scale it, nor could they dig their way through it. He said: 'This is a blessing from my Lord. But when my Lord's promise is fulfilled He will level it to dust. The promise of my Lord is true.'"

On that day We will let them come in tumultuous throngs. The trumpet shall be sounded and We will gather them all together.

On that day Hell shall be laid bare before the unbelievers, who have turned a blind eye to My admonition and a deaf ear to My warning.

254 We see here another instance of that lack of coherence which is not uncommon in the Koran. How are we to account for this apparently abrupt transition to Dhulqarnein, the Two-horned One, that is to say Alexander the Great? Apart from the unheard-of anachronism (Mohammed's chronology in general leaves much to be desired), one does not quite understand why Alexander is brought in here at all. But it has to be borne in mind that Khidr and Dhulqarnein are *the* great pair of friends altogether comparable to the Dioscuri, as Vollers rightly emphasizes. The psychological connection may therefore be presumed to be as follows: Moses has had a profoundly moving experience of the self, which brought unconscious processes before his eyes

with overwhelming clarity. Afterwards, when he comes to his people, the Jews, who are numbered among the infidels, and wants to tell them about his experience, he prefers to use the form of a mystery legend. Instead of speaking about himself he speaks about the Two-horned One. Since Moses himself is also "horned," the substitution of Dhulqarnein appears plausible. Then he has to relate the history of the friendship and describe how Khidr helped his friend: Dhulqarnein makes his way to the setting of the sun and then to its rising. That is, he describes the way of the renewal of the sun through death and darkness to a new resurrection. All this again indicates that it is Khidr who not only stands by man in his bodily needs but also helps him to attain rebirth.[22] The Koran, it is true, makes no distinction in this narrative between Allah, who is speaking in the first person plural, and Khidr. But it is clear that this section is simply a continuation of the heroic actions described previously, from which it is evident that Khidr is a symbolization or incarnation of Allah. The friendship between Khidr and Alexander plays an especially prominent part in the commentaries, as does also the connection with the prophet Elijah. Vollers does not hesitate to extend the comparison to that other pair of friends, Gilgamesh and Enkidu.[23]

254 To sum up, then: Moses has to recount the deeds of the two friends to his people in the manner of an impersonal mystery legend. Psychologically this means that the transformation has to be described or felt as happening to the other. Although it is Moses himself who had the experience with Khidr, stands in Dhulqarnein's place, he has to name the latter instead of himself in telling the story. This can hardly be accidental, for the great psychic danger which is always connected with individuation, or the development of the self, lies in the identification of ego-consciousness with the self. This produces an inflation which threatens consciousness with dissolution. All the more primitive or older cultures show a fine sense for the "perils of the soul" and for the dangerousness and general

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[22] There are similar indications in the Jewish tales about Alexander. Cf. Bin Gorion, *Der Born Judas*, I, p. 233, for the legend of the "water of life," which is related to the 18th Sura.

[23] For a fuller discussion of these relationships, see *Symbols of Transformation*, pars. 282ff.—EDITORS.

unreliability of the gods. That is, they have not yet lost their psychic instinct for the barely perceptible and yet vital processes going on in the background, which can hardly be said of our modern culture. To be sure, we have before our eyes as a warning just such a pair of friends distorted by inflation: Nietzsche and Zarathustra—but the warning has not been heeded. And what are we to make of Faust and Mephistopheles? The Faustian hybris is already the first step towards madness. The fact that the unimpressive beginning of the transformation in *Faust* is a dog and not an edible fish, and that the transformed figure is the devil and not a wise friend "endowed with Our grace and Our wisdom," might, I am inclined to think, offer a key to our understanding of the enigmatic Germanic soul.

255 Without entering into other details of the text, I would like to draw attention to one more point: the building of the rampart against Gog and Magog (also known as Yajuj and Majuj). This motif is a repetition of Khidr's last deed in the previous episode, the rebuilding of the town wall. But this time the wall is to be a strong defence against Gog and Magog. The passage may possibly refer to Revelation 20:7f. (AV):

> And when the thousand years are expired, Satan shall be loosed out of his prison, and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together for battle: the number of whom is as the sand of the sea. And they went up on the breadth of the earth, and compassed the camp of the saints about, and the beloved city.

256 Here Dhulqarnein takes over the role of Khidr and builds an unscalable rampart for the people "living between Two Mountains." This is obviously the same place in the middle which is to be protected against Gog and Magog, the featureless, hostile masses. Psychologically it is again a question of the self, enthroned in the place in the middle and referred to in Revelation as the beloved city (Jerusalem, the centre of the earth). The self is the hero, threatened already at birth by envious collective forces; the jewel that is coveted by all and arouses jealous strife; and finally the god who is dismembered by the old, evil power of darkness. In its psychological meaning, individuation is an *opus contra naturam*, which creates a *horror vacui* in the collective layer and is only too likely to collapse under the impact of

the collective forces of the psyche. The mystery legend of the two helpful friends promises protection[24] to him who has found the jewel on his quest. But there will come a time when, in accordance with Allah's providence, even the iron rampart will fall to pieces, namely on the day when the world comes to an end; or, psychologically speaking, when individual consciousness is extinguished in the waters of darkness, that is to say when a *subjective* end of the world is experienced. By this is meant the moment when consciousness sinks back into the darkness from which it originally emerged, like Khidr's island: the moment of death.

257 The legend then continues along eschatological lines: on that day—the day of the Last Judgment—the light returns to eternal light and the darkness to eternal darkness. The opposites are separated and a timeless state of permanence sets in, which, because of the absolute separation of opposites, is nevertheless one of supreme tension and therefore corresponds to the improbable initial state. This is in contrast to the view which sees the end as a *complexio oppositorum*.

258 With this prospect of eternity, Paradise and Hell, the Eighteenth Sura comes to an end. In spite of its apparently disconnected and allusive character, it gives an almost perfect picture of a psychic transformation or rebirth which today, with our greater psychological insight, we would recognize as an individuation process. Because of the great age of the legend and the Islamic prophet's primitive cast of mind, the process takes place entirely outside the sphere of consciousness and is projected in the form of a mystery legend of a friend or a pair of friends and the deeds they perform. That is why it is all so allusive and lacking in logical sequence. Nevertheless, the legend expresses the obscure archetype of transformation so admirably that the passionate religious *eros* of the Arab finds it completely satisfying. It is for this reason that the figure of Khidr plays such an important part in Islamic mysticism.

[24] Just as the Dioscuri come to the aid of those who are in danger at sea.

IV

THE PSYCHOLOGY OF THE CHILD ARCHETYPE

THE PSYCHOLOGICAL ASPECTS OF THE KORE

[These two studies were first published under the respective titles "Zur Psychologie des Kind-Archetypus" and "Zum psychologischen Aspekt der Kore-Figur" in two small volumes, *Das göttliche Kind* (Albae Vigiliae VI/VII; Amsterdam and Leipzig, 1940) and *Das göttliche Mädchen* (same series, VIII/IX, 1941). Each volume contained a companion essay by K. Kerényi. The two volumes were united, with additional material by Professor Kerényi, under the title *Einführung in das Wesen der Mythologie* (Amsterdam, Leipzig, and Zurich, 1941). This combined volume was translated by R. F. C. Hull as *Essays on a Science of Mythology* (Bollingen Series XXII; New York, 1949), of which the London (1950) edition was titled *Introduction to a Science of Mythology*. The text of the two studies here presented is a revision of that of 1949/50. The complete German volume was published in a new edition in 1951.—EDITORS.]

THE PSYCHOLOGY OF THE CHILD ARCHETYPE

1. INTRODUCTION

259 The author of the companion essay on the mythology of the "child" or the child god[1] has asked me for a psychological commentary on the subject of his investigations. I am glad to accede to his request, although the undertaking seems to me no small venture in view of the great significance of the child motif in mythology. Kerényi himself has enlarged upon the occurrence of this motif in Greece and Rome, with parallels drawn from Indian, Finnish, and other sources, thus indicating that the presentation of the theme would allow of yet further extensions. Though a comprehensive description would contribute nothing decisive in principle, it would nevertheless produce an overwhelming impression of the world-wide incidence and frequency of the motif. The customary treatment of mythological motifs so far in separate departments of science, such as philology, ethnology, the history of civilization, and comparative religion, was not exactly a help to us in recognizing their universality; and the psychological problems raised by this universality could easily be shelved by hypotheses of migration. Consequently Adolf Bastian's[2] ideas met with little success in their day. Even then there was sufficient empirical material available to permit far-reaching psychological conclusions, but the necessary premises were lacking. Although the psychological knowledge of that time included myth-formation in its province—witness Wundt's *Völkerpsychologie*—it was not in a position to demonstrate this same process as a living function actually present in the psyche of civilized man, any more than it could understand mythological motifs as structural elements of the psyche. True to its history, when psychology was metaphysics first of

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[1] Kerényi, "The Primordial Child in Primordial Times."

[2] *Der Mensch in der Geschichte* (1860).

all, then the study of the senses and their functions, and then of the conscious mind and its functions, psychology identified its proper subject with the conscious psyche and its contents and thus completely overlooked the existence of a non-conscious psyche. Although various philosophers, among them Leibniz, Kant, and Schelling, had already pointed very clearly to the problem of the dark side of the psyche, it was a physician who felt impelled, from his scientific and medical experience, to point to the *unconscious* as the essential basis of the psyche. This was C. G. Carus,[3] the authority whom Eduard von Hartmann followed. In recent times it was, once again, medical psychology that approached the problem of the unconscious without philosophical preconceptions. It became clear from many separate investigations that the psychopathology of the neuroses and of many psychoses cannot dispense with the hypothesis of a dark side of the psyche, i.e., the unconscious. It is the same with the psychology of dreams, which is really the *terra intermedia* between normal and pathological psychology. In the dream, as in the products of psychoses, there are numberless interconnections to which one can find parallels only in mythological associations of ideas (or perhaps in certain poetic creations which are often characterized by a borrowing, not always conscious, from myths). Had thorough investigation shown that in the majority of such cases it was simply a matter of forgotten knowledge, the physician would not have gone to the trouble of making extensive researches into individual and collective parallels. But, in point of fact, typical mythologems were observed among individuals to whom all knowledge of this kind was absolutely out of the question, and where indirect derivation from religious ideas that might have been known to them, or from popular figures of speech, was impossible.[4] Such conclusions forced us to assume that we must be dealing with "autochthonous" revivals independent of all tradition, and, consequently, that "myth-forming" structural elements must be present in the unconscious psyche.[5]

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[3] *Psyche* (1846).

[4] A working example in "The Concept of the Collective Unconscious," pars. 105ff., above.

[5] Freud, in his *Interpretation of Dreams* (p. 260), paralleled certain aspects of infantile psychology with the Oedipus legend and observed that its universal

260 These products are never (or at least very seldom) myths with a definite form, but rather mythological components which, because of their typical nature, we can call "motifs," "primordial images," types or—as I have named them—*archetypes*. The child archetype is an excellent example. Today we can hazard the formula that the archetypes appear in myths and fairytales just as they do in dreams and in the products of psychotic fantasy. The medium in which they are embedded is, in the former case, an ordered and for the most part immediately understandable context, but in the latter case a generally unintelligible, irrational, not to say delirious sequence of images which nonetheless does not lack a certain hidden coherence. In the individual, the archetypes appear as involuntary manifestations of unconscious processes whose existence and meaning can only be inferred, whereas the myth deals with traditional forms of incalculable age. They hark back to a prehistoric world whose spiritual preconceptions and general conditions we can still observe today among existing primitives. Myths on this level are as a rule tribal history handed down from generation to generation by word of mouth. Primitive mentality differs from the civilized chiefly in that the conscious mind is far less developed in scope and intensity. Functions such as thinking, willing, etc. are not yet differentiated; they are preconscious, and in the case of thinking, for instance, this shows itself in the circumstance that the primitive does not think *consciously*, but that thoughts *appear*. The primitive cannot assert that he thinks; it is rather that "something thinks in him." The spontaneity of the act of thinking does not lie, causally, in his conscious mind, but in his unconscious. Moreover, he is incapable of any conscious effort of will; he must put himself beforehand

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[illegible] way to be explained in terms of the same infantile premise. The real working out of mythological material was then taken up by my pupils, A. Maeder ("Essai d'interprétation de quelques rêves," 1907, and "Die Symbolik in den Legenden, Märchen, Gebräuchen und Träumen," 1908), F. Riklin ("Über Gefängnispsychosen," 1907, and *Wishfulfilment and Symbolism in Fairy Tales*, orig. 1908), and K. Abraham (*Dreams and Myths*, orig. 1909). They were succeeded by Otto Rank of the Viennese school (*The Myth of the Birth of the Hero*, orig. 1909). In the *Psychology of the Unconscious* (orig. 1912; revised and expanded as *Symbols of Transformation*), I presented a somewhat more comprehensive examination of psychic and mythological parallels. Cf. also my essay in this volume, "Concerning the Archetypes, with Special Reference to the Anima Concept."

must be in the mood, or "willing," or let himself be put through his *rites d'entrée et de sortie.* His consciousness is menaced by an almighty unconscious: hence his fear of magical influences which may cross his path at any moment; and for this reason, too, he is surrounded by unknown forces and must adjust himself to them as best he can. Owing to the chronic twilight state of his consciousness, it is often next to impossible to find out whether he merely dreamed something or whether he really experienced it. The spontaneous manifestation of the unconscious and its archetypes intrudes everywhere into his conscious mind, and the mythical world of his ancestors—for instance, the *alchera* or *bugari* of the Australian aborigines—is a reality equal if not superior to the material world.[4] It is not the world as we know it that speaks out of his unconscious, but the unknown world of the psyche, of which we know that it mirrors our empirical world only in part, and that, for the other part, it moulds this empirical world in accordance with its own psychic assumptions. The archetype does not proceed from physical facts, but describes how the psyche experiences the physical fact, and in so doing the psyche often behaves so autocratically that it denies tangible reality or makes statements that fly in the face of it.

261 The primitive mentality does not *invent* myths, it *experiences* them. Myths are original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes.[5] Such allegories would be an idle amusement for an unscientific intellect. Myths, on the contrary, have a vital meaning. Not merely do they represent, they *are* the psychic life of the primitive tribe, which immediately falls to pieces and decays when it loses its mythological heritage, like a man who has lost his soul. A tribe's mythology is its living religion, whose loss is always and everywhere, even among the civilized, a moral catastrophe. But religion is a vital link with psychic processes independent of and beyond consciousness, in the dark hinterland of the psyche. Many of these unconscious processes may be indirectly occasioned by consciousness, but never by conscious choice. Others appear to arise spontaneously, that is to say, from no discernible or demonstrable conscious cause.

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[4] This fact is well known, and the relevant ethnological literature is too extensive to be mentioned here.

[5] Cf. "Mind and the Earth" (1928), pp. 115ff.

262 Modern psychology treats the products of unconscious fantasy-activity as self-portraits of what is going on in the unconscious, or as statements of the unconscious psyche about itself. They fall into two categories. First, fantasies (including dreams) of a personal character, which go back unquestionably to personal experiences, things forgotten or repressed, and can thus be completely explained by individual anamnesis. Second, fantasies (including dreams) of an impersonal character, which cannot be reduced to experiences in the individual's past, and thus cannot be explained as something individually acquired. These fantasy-images undoubtedly have their closest analogues in mythological types. We must therefore assume that they correspond to certain *collective* (and not personal) structural elements of the human psyche in general, and, like the morphological elements of the human body, are *inherited*. Although tradition and transmission by migration certainly play a part, there are, as we have said, very many cases that cannot be accounted for in this way and drive us to the hypothesis of "autochthonous revival." These cases are so numerous that we are obliged to assume the existence of a collective psychic substratum. I have called this the *collective unconscious*.

263 The products of this second category resemble the types of structures to be met with in myth and fairytale so much that we must regard them as related. It is therefore wholly within the realm of possibility that both, the mythological types as well as the individual types, arise under quite similar conditions. As already mentioned, the fantasy-products of the second category (as also those of the first) arise in a state of reduced intensity of consciousness (in dreams, delirium, reveries, visions, etc.). In all these states the check put upon unconscious contents by the concentration of the conscious mind ceases, so that the hitherto unconscious material streams, as though from opened side-sluices, into the field of consciousness. This mode of origination is the general rule.[8]

264 Reduced intensity of consciousness and absence of concentration and attention, Janet's *abaissement du niveau mental*, correspond pretty exactly to the primitive state of consciousness

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[8] Except for certain cases of spontaneous vision, *automatismes téléologiques* (Flournoy), and the processes in the method of "active imagination" which I have described (e.g., in "A Study in the Process of Individuation").—EDITORS.)

in which we must suppose myths were originally formed. It is therefore exceedingly probable that the mythological archetypes, too, made their appearance in much the same manner as the manifestations of archetypal structures among individuals today.

265 The methodological principle in accordance with which psychology treats the products of the unconscious is this: Contents of an archetypal character are manifestations of processes in the collective unconscious. Hence they do not refer to anything that is or has been conscious, but to something essentially unconscious. In the last analysis, therefore, it is impossible to say what they refer to. Every interpretation necessarily remains an "as-if." The ultimate core of meaning may be circumscribed, but not described. Even so, the bare circumscription denotes an essential step forward in our knowledge of the preconscious structure of the psyche, which was already in existence when there was as yet no unity of personality (even today the primitive is not securely possessed of it) and no consciousness at all. We can also observe this preconscious state in early childhood, and as a matter of fact it is the dreams of this early period that not infrequently bring extremely remarkable archetypal contents to light.[8]

266 If, then, we proceed in accordance with the above principle, there is no longer any question whether a myth refers to the sun or the moon, the father or the mother, sexuality or fire or water; all it does is to circumscribe and give an approximate description of an *unconscious core of meaning*. The ultimate meaning of this nucleus was never conscious and never will be. It was, and still is, only interpreted, and every interpretation that comes anywhere near the hidden sense (or, from the point of view of scientific intellect, nonsense, which comes to the same thing) has always, right from the beginning, laid claim not only to absolute truth and validity but to instant reverence and religious devotion. Archetypes were, and still are, living psychic forces that demand to be taken seriously, and they have a strange way of making sure of their effect. Always they were the bringers

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[8] The relevant material can be found in the unpublished reports of the seminars I gave at the Federal Polytechnic Institute (E.T.H.) in Zurich in 1936-39, and in Michael Fordham's book *The Life of Childhood*.

of protection and salvation, and their violation has as its consequence the "perils of the soul" known to us from the psychology of primitives. Moreover, they are the unfailing causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems.

267 An archetypal content expresses itself, first and foremost, in metaphors. If such a content should speak of the sun and identify with it the lion, the king, the hoard of gold guarded by the dragon, or the power that makes for the life and health of man, it is neither the one thing nor the other, but the unknown third thing that finds more or less adequate expression in all these similes, yet—to the perpetual vexation of the intellect—remains unknown and not to be fitted into a formula. For this reason the scientific intellect is always inclined to put on airs of enlightenment in the hope of banishing the spectre once and for all. Whether its endeavours were called euhemerism, or Christian apologetics, or Enlightenment in the narrow sense, or Positivism, there was always a myth hiding behind it, in new and disconcerting garb, which then, following the ancient and venerable pattern, gave itself out as the ultimate truth. In reality we can never legitimately cut loose from our archetypal foundations unless we are prepared to pay the price of a neurosis, any more than we can rid ourselves of our body and its organs without committing suicide. If we cannot deny the archetypes or otherwise neutralize them, we are confronted at every new stage in the differentiation of consciousness to which civilization attains with the task of finding a new *interpretation* appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it. If this link-up does not take place, a kind of rootless consciousness comes into being no longer oriented to the past, a consciousness which succumbs helplessly to all manner of suggestions and, in practice, is susceptible to psychic epidemics. With the loss of the past, now become "insignificant," devalued, and incapable of revaluation, the saviour is lost too, for the saviour is either the insignificant thing itself or else arises out of it. Over and over again in the "metamorphosis of the gods" he rises up as the prophet or first-born of a new

generation and appears unexpectedly in the unlikeliest places (sprung from a stone, tree, furrow, water, etc.) and in ambiguous form (Tom Thumb, dwarf, child, animal, and so on).

268 This archetype of the "child god" is extremely widespread and intimately bound up with all the other mythological aspects of the child motif. It is hardly necessary to allude to the still living "Christ-child," who, in the legend of Saint Christopher, also has the typical feature of being "smaller than small and bigger than big." In folklore the child motif appears in the guise of the dwarf or the elf as personifications of the hidden forces of nature. To this sphere also belongs the little metal man of late antiquity, the *ἀνθρωπάριον*,[10] who, till far into the Middle Ages, on the one hand inhabited the mine-shafts,[11] and on the other represented the alchemical metals,[12] above all Mercurius reborn in perfect form (as the hermaphrodite, *filius sapientiae*, or *infans noster*).[13] Thanks to the religious interpretation of the "child," a fair amount of evidence has come down to us from the Middle Ages showing that the "child" was not merely a traditional figure, but a vision spontaneously experienced (as a so-called "irruption of the unconscious"). I would mention Meister Eckhart's vision of the "naked boy" and the dream of Brother Eustachius.[14] Interesting accounts of these spontaneous experiences are also to be found in English ghost-stories, where we read of the vision of a "Radiant Boy" said to have been seen in a place where there are Roman remains.[15] This apparition was supposed to be of evil omen. It almost looks as though we were dealing with the figure of a *puer aeternus* who had become inauspicious through "metamorphosis," or in other words had shared the fate of the classical and the Germanic gods, who have all become bugbears. The mystical character of the experience is also confirmed in Part II of Goethe's *Faust*, where Faust him-

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[10] Berthelot, *Alchimistes grecs*, III, xxv.

[11] Agricola, *De animantibus subterraneis* (1549); Kircher, *Mundus subterraneus* (1678), VIII, 4.

[12] Mylius, *Philosophia reformata* (1622).

[13] "Allegoria super librum Turbae" in *Artis auriferae*, I (1593), p. 161.

[14] *Texte aus der deutschen Mystik des 14. und 15. Jahrhunderts*, ed. Spamer, pp. 143, 150.

[15] Ingram, *The Haunted Homes and Family Traditions of Great Britain*, pp. 43ff.

self is transformed into a boy and admitted into the "choir of blessed youths," this being the "larval stage" of Doctor Marianus.[16]

269 In the strange tale called *Das Reich ohne Raum*, by Bruno Goetz, a *puer aeternus* named Fo (= Buddha) appears with whole troops of "unholy" boys of evil significance. (Contemporary parallels are better left alone.) I mention this instance only to demonstrate the enduring vitality of the child archetype.

270 The child motif not infrequently occurs in the field of psychopathology. The "imaginary" child is common among women with mental disorders and is usually interpreted in a Christian sense. Homunculi also appear, as in the famous Schreber case,[17] where they come in swarms and plague the sufferer. But the clearest and most significant manifestation of the child motif in the therapy of neuroses is in the maturation process of personality induced by the analysis of the unconscious, which I have termed the process of *individuation*.[18] Here we are confronted with preconscious processes which, in the form of more or less well-formed fantasies, gradually pass over into the conscious mind, or become conscious as dreams, or, lastly, are made conscious through the method of active imagination.[19] This material is rich in archetypal motifs, among them frequently that of the child. Often the child is formed after the Christian model; more often, though, it develops from earlier, altogether non-Christian levels—that is to say, out of chthonic animals such as crocodiles, dragons, serpents, or monkeys. Sometimes the child appears in the cup of a flower, or out of a golden egg, or as the centre of a mandala. In dreams it often appears as the dreamer's son or daughter or as a boy, youth, or young girl; occasionally it seems to be of exotic origin, Indian or Chinese, with a dusky skin, or, appearing more cosmically, surrounded by stars or with a starry

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[16] An old alchemical authority variously named Morienes, Morienus, or Marianus ("De compositione alchemiae," Manget, *Bibliotheca chemica curiosa*, I, pp. 509ff.). In view of the explicitly alchemical character of *Faust*, Part II, such a connection would not be surprising.

[17] Schreber, *Memoirs of My Nervous Illness*.

[18] For a general presentation see infra, "Conscious, Unconscious, and Individuation." Special phenomena in the following text, also in *Psychology and Alchemy*, Part II.

[19] "The Relations between the Ego and the Unconscious," Part II, ch. 3; [also "The Transcendent Function."—EDITORS.]

crowned, or as the king's son or the witch's child with daemonic attributes. Seen as a special instance of "the treasure hard to attain,"[20] the child motif is extremely variable and assumes all manner of shapes, such as the jewel, the pearl, the flower, the chalice, the golden egg, the quaternity, the golden ball, and so on. It can be interchanged with these and similar images almost without limit.

II. THE PSYCHOLOGY OF THE CHILD ARCHETYPE

1. *The Archetype as a Link with the Past*

271 As to the *psychology* of our theme I must point out that every statement going beyond the purely phenomenal aspects of an archetype lays itself open to the criticism we have expressed above. Not for a moment dare we succumb to the illusion that an archetype can be finally explained and disposed of. Even the best attempts at explanation are only more or less successful translations into another metaphorical language. (Indeed, language itself is only an image.) The most we can do is to *dream the myth onwards* and give it a modern dress. And whatever explanation or interpretation does to it, we do to our own souls as well, with corresponding results for our own well-being. The archetype—let us never forget this—is a psychic organ present in all of us. A bad explanation means a correspondingly bad attitude to this organ, which may thus be injured. But the ultimate sufferer is the bad interpreter himself. Hence the "explanation" should always be such that the functional significance of the archetype remains unimpaired, so that an adequate and meaningful connection between the conscious mind and the archetypes is assured. For the archetype is an element of our psychic structure and thus a vital and necessary component in our psychic economy. It represents or personifies certain instinctive data of the dark, primitive psyche, the real but invisible roots of consciousness. Of what elementary importance the connection with these roots is, we see from the preoccupation of the primitive mentality with certain "magic" factors, which are nothing less than what we would call archetypes. This original form of

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[20] *Symbols of Transformation*, Index, s.v.

religio ("linking back") is the essence, the working basis of all religious life even today, and always will be, whatever future form this life may take.

272 There is no "rational" substitute for the archetype any more than there is for the cerebellum or the kidneys. We can examine the physical organs anatomically, histologically, and embryologically. This would correspond to an outline of archetypal phenomenology and its presentation in terms of comparative history. But we only arrive at the *meaning* of a physical organ when we begin to ask teleological questions. Hence the query arises: What is the biological purpose of the archetype? Just as physiology answers such a question for the body, so it is the business of psychology to answer it for the archetype.

273 Statements like "The child motif is a vestigial memory of one's own childhood" and similar explanations merely beg the question. But if, giving this proposition a slight twist, we were to say, "The child motif is a picture of certain *forgotten* things in our childhood," we are getting closer to the truth. Since, however, the archetype is always an image belonging to the whole human race and not merely to the individual, we might put it better this way: "The child motif represents the preconscious, childhood aspect of the collective psyche."[21]

274 We shall not go wrong if we take this statement for the time being *historically*, on the analogy of certain psychological experiences which show that certain phases in an individual's life can become autonomous, can personify themselves to the extent

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[21] It may not be superfluous to point out that lay prejudice is always inclined to identify the child motif with the concrete experience "child," as though the real child were the cause and pre-condition of the existence of the child motif. In psychological reality, however, the empirical idea "child" is only the means (and not the only one) by which to express a psychic fact that cannot be formulated more exactly. Hence by the same token the mythological idea of the child is emphatically not a copy of the empirical child but a *symbol* clearly recognizable as such: it is a wonder-child, a divine child, begotten, born, and brought up in quite extraordinary circumstances, and not—this is the point—a human child. Its deeds are as miraculous or monstrous as its nature and physical constitution. Only on account of these highly unempirical properties is it necessary to speak of a "child motif" at all. Moreover, the mythological "child" has various forms: now a god, giant, Tom Thumb, animal, etc., and this points to a causality that is anything but rational or concretely human. The same is true of the "father" and "mother" archetypes which, mythologically speaking, are equally irrational symbols.

that they result in a *vision of oneself*—for instance, one sees oneself as a child. Visionary experiences of this kind, whether they occur in dreams or in the waking state, are, as we know, conditional on a dissociation having previously taken place between past and present. Such dissociations come about because of various incompatibilities; for instance, a man's present state may have come into conflict with his childhood state, or he may have violently sundered himself from his original character in the interests of some arbitrary persona more in keeping with his ambitions.[20] He has thus become unchildlike and artificial, and has lost his roots. All this presents a favourable opportunity for an equally vehement confrontation with the primary truth.

275 In view of the fact that men have not yet ceased to make statements about the child god, we may perhaps extend the individual analogy to the life of mankind and say in conclusion that humanity, too, probably always comes into conflict with its childhood conditions, that is, with its original, unconscious, and instinctive state, and that the danger of the kind of conflict which induces the vision of the "child" actually exists. Religious observances, i.e., the retelling and ritual repetition of the mythical event, consequently serve the purpose of bringing the image of childhood, and everything connected with it, again and again before the eyes of the conscious mind so that the link with the original condition may not be broken.

2. *The Function of the Archetype*

276 The child motif represents not only something that existed in the distant past but also something that exists now; that is to say, it is not just a vestige but a system functioning in the present whose purpose is to compensate or correct, in a meaningful manner, the inevitable one-sidednesses and extravagances of the conscious mind. It is in the nature of the conscious mind to concentrate on relatively few contents and to raise them to the highest pitch of clarity. A necessary result and precondition is the exclusion of other potential contents of consciousness. The exclusion is bound to bring about a certain one-sidedness of the conscious contents. Since the differentiated consciousness of

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[20] *Psychological Types* (1923 edn., p. 590); and *Two Essays on Analytical Psychology*, index, s.v. "persona."

civilized man has been granted an effective instrument for the practical realization of its contents through the dynamics of his will, there is all the more danger, the more he trains his will, of his getting lost in one-sidedness and deviating further and further from the laws and roots of his being. This means, on the one hand, the possibility of human freedom, but on the other it is a source of endless transgressions against one's instincts. Accordingly, primitive man, being closer to his instincts, like the animal, is characterized by fear of novelty and adherence to tradition. To our way of thinking he is painfully backward, whereas we exalt progress. But our progressiveness, though it may result in a great many delightful wish-fulfilments, piles up an equally gigantic Promethean debt which has to be paid off from time to time in the form of hideous catastrophes. For ages man has dreamed of flying, and all we have got for it is saturation bombing! We smile today at the Christian hope of a life beyond the grave, and yet we often fall into chiliasms a hundred times more ridiculous than the notion of a happy Hereafter. Our differentiated consciousness is in continual danger of being uprooted; hence it needs compensation through the still existing state of childhood.

277 The symptoms of compensation are described, from the progressive point of view, in scarcely flattering terms. Since, to the superficial eye, it looks like a retarding operation, people speak of inertia, backwardness, scepticism, fault-finding, conservatism, timidity, pettiness, and so on. But inasmuch as man has, in high degree, the capacity for cutting himself off from his own roots, he may also be swept uncritically to catastrophe by his dangerous one-sidedness. The retarding ideal is always more primitive, more natural (in the good sense as in the bad), and more "moral" in that it keeps faith with law and tradition. The progressive ideal is always more abstract, more unnatural, and less "moral" in that it demands disloyalty to tradition. Progress enforced by will is always *convulsive*. Backwardness may be closer to naturalness, but in its turn it is always menaced by painful awakenings. The older view of things realized that progress is only possible *Deo concedente*, thus proving itself conscious of the opposites and repeating the age-old *rites d'entrée et de sortie* on a higher plane. The more differentiated consciousness becomes, the greater the danger of severance from the root

condition. Complete severance comes when the *Deo concedente* is forgotten. Now it is an axiom of psychology that when a part of the psyche is split off from consciousness it is only *apparently* inactivated; in actual fact it brings about a possession of the personality, with the result that the individual's aims are falsified in the interests of the split-off part. If, then, the childhood state of the collective psyche is repressed to the point of total exclusion, the unconscious content overwhelms the conscious aim and inhibits, falsifies, even destroys its realization. Viable progress only comes from the co-operation of both.

3. *The Futurity of the Archetype*

278 One of the essential features of the child motif is its futurity. The child is potential future. Hence the occurrence of the child motif in the psychology of the individual signifies as a rule an anticipation of future developments, even though at first sight it may seem like a retrospective configuration. Life is a flux, a flowing into the future, and not a stoppage or a backwash. It is therefore not surprising that so many of the mythological saviours are child gods. This agrees exactly with our experience of the psychology of the individual, which shows that the "child" paves the way for a future change of personality. In the individuation process, it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore a symbol which unites the opposites;[23] a mediator, bringer of healing, that is, one who makes whole. Because it has this meaning, the child motif is capable of the numerous transformations mentioned above: it can be expressed by roundness, the circle or sphere, or else by the quaternity as another form of wholeness.[24] I have called this wholeness that transcends consciousness the "self."[25] The goal of the individuation process is the synthesis of the self. From another point of view the term "entelechy" might be preferable to "synthesis." There is an empirical reason why "entelechy" is, in certain conditions, more fitting: the symbols

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[23] *Psychological Types* (1923 edn., pp. 264ff.).

[24] *Psychology and Alchemy*, pp. [illegible]ff., and "Psychology and Religion," pp. 64ff.

[25] [*Two Essays on Analytical Psychology*, pars. 399ff. Cf. also "Aion" (Part II of this volume), ch. 4.—EDITORS.]

of wholeness frequently occur at the beginning of the individuation process, indeed they can often be observed in the first dreams of early infancy. This observation says much for the *a priori* existence of potential wholeness,[18] and on this account the idea of *entelechy* instantly recommends itself. But in so far as the individuation process occurs, empirically speaking, as a synthesis, it looks, paradoxically enough, as if something already existent were being put together. From this point of view, the term "synthesis" is also applicable.

4. *Unity and Plurality of the Child Motif*

279 In the manifold phenomenology of the "child" we have to distinguish between the *unity* and *plurality* of its respective manifestations. Where, for instance, numerous homunculi, dwarfs, boys, etc., appear, having no individual characteristics at all, there is the probability of a *dissociation*. Such forms are therefore found especially in schizophrenia, which is essentially a fragmentation of personality. The many children then represent the products of its dissolution. But if the plurality occurs in normal people, then it is the representation of an as yet incomplete synthesis of personality. The personality (viz., the "self") is still in the *plural stage*, i.e., an ego may be present, but it cannot experience its wholeness within the framework of its own personality, only within the community of the family, tribe, or nation; it is still in the stage of unconscious identification with the plurality of the group. The Church takes due account of this widespread condition in her doctrine of the *corpus mysticum*, of which the individual is by nature a member.

280 If, however, the child motif appears in the form of a unity, we are dealing with an unconscious and provisionally complete synthesis of the personality, which in practice, like everything unconscious, signifies no more than a possibility.

5. *Child God and Child Hero*

281 Sometimes the "child" looks more like a *child god*, sometimes more like a young *hero*. Common to both types is the

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[18] *Psychology and Alchemy*, pars. 328ff.

miraculous birth and the adversities of early childhood—abandonment and danger through persecution. The god is by nature wholly supernatural; the hero's nature is human but raised to the limit of the supernatural—he is "semi-divine." While the god, especially in his close affinity with the symbolic animal, personifies the collective unconscious which is not yet integrated into a human being, the hero's supernaturalness includes human nature and thus represents a synthesis of the ("divine," i.e., not yet humanized) unconscious and human consciousness. Consequently he signifies the potential anticipation of an individuation process which is approaching wholeness.

282 For this reason the various "child"-fates may be regarded as illustrating the kind of psychic events that occur in the entelechy or genesis of the "self." The "miraculous birth" tries to depict the way in which this genesis is experienced. Since it is a psychic genesis, everything must happen non-empirically, e.g., by means of a virgin birth, or by miraculous conception, or by birth from unnatural organs. The motifs of "insignificance," exposure, abandonment, danger, etc. try to show how precarious is the psychic possibility of wholeness, that is, the enormous difficulties to be met with in attaining this "highest good." They also signify the powerlessness and helplessness of the life-urge which subjects every growing thing to the law of maximum self-fulfilment, while at the same time the environmental influences place all sorts of insuperable obstacles in the way of individuation. More especially the threat to one's inmost self from dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious. The lower vertebrates have from earliest times been favourite symbols of the collective psychic substratum,[27] which is localized anatomically in the subcortical centres, the cerebellum and the spinal cord. These organs constitute the snake.[28] Snake-dreams usually occur, therefore, when the conscious mind is deviating from its instinctual basis.

283 The motif of "smaller than small yet bigger than big" complements the impotence of the child by means of its equally

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[27] Higher vertebrates symbolize mainly affects.

[28] This interpretation of the snake is found as early as Hippolytus, *Elenchos*, IV, 49-51 (Legge trans., I, p. [illegible]). Cf. also Leisegang, *Die Gnosis*, p. 146.

miraculous deeds. This paradox is the essence of the hero and runs through his whole destiny like a red thread. He can cope with the greatest perils, yet, in the end, something quite insignificant is his undoing: Baldur perishes because of the mistletoe, Maui because of the laughter of a little bird, Siegfried because of his one vulnerable spot, Heracles because of his wife's gift, others because of common treachery, and so on.

284 The hero's main feat is to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness over the unconscious. Day and light are synonyms for consciousness, night and dark for the unconscious. The coming of consciousness was probably the most tremendous experience of primeval times, for with it a world came into being whose existence no one had suspected before. "And God said: 'Let there be light!'" is the projection of that immemorial experience of the separation of the conscious from the unconscious. Even among primitives today the possession of a soul is a precarious thing, and the "loss of soul" a typical psychic malady which drives primitive medicine to all sorts of psychotherapeutic measures. Hence the "child" distinguishes itself by deeds which point to the conquest of the dark.

III. THE SPECIAL PHENOMENOLOGY OF THE CHILD ARCHETYPE

1. *The Abandonment of the Child*

285 Abandonment, exposure, danger, etc. are all elaborations of the "child's" insignificant beginnings and of its mysterious and miraculous birth. This statement describes a certain psychic experience of a creative nature, whose object is the emergence of a new and as yet unknown content. In the psychology of the individual there is always, at such moments, an agonizing situation of conflict from which there seems to be no way out—at least for the conscious mind, since as far as this is concerned, *tertium non datur*.[28] But out of this collision of opposites the unconscious psyche always creates a third thing of an irrational nature, which the conscious mind neither expects nor understands. It presents itself in a form that is neither a straight "yes"

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[28] *Psychological Types* (1923 edn., p. 449).

nor a straight "no," and is consequently rejected by both. For the conscious mind knows nothing beyond the opposites and, as a result, has no knowledge of the thing that unites them. Since, however, the solution of the conflict through the union of opposites is of vital importance, and is moreover the very thing that the conscious mind is longing for, some inkling of the creative act, and of the significance of it, nevertheless gets through. From this comes the numinous character of the "child." A meaningful but unknown content always has a secret fascination for the conscious mind. The new configuration is a nascent whole; it is on the way to wholeness, at least in so far as it excels in "wholeness" the conscious mind when torn by opposites and surpasses it in completeness. For this reason all "uniting symbols" have a redemptive significance.

286 Out of this situation the "child" emerges as a symbolic content, manifestly separated or even isolated from its background (the mother), but sometimes including the mother in its perilous situation, threatened on the one hand by the negative attitude of the conscious mind and on the other by the *horror vacui* of the unconscious, which is quite ready to swallow up all its progeny, since it produces them only in play, and destruction is an inescapable part of its play. Nothing in all the world welcomes this new birth, although it is the most precious fruit of Mother Nature herself, the most pregnant with the future, signifying a higher stage of self-realization. That is why Nature, the world of the instincts, takes the "child" under its wing: it is nourished or protected by animals.

287 "Child" means something evolving towards independence. This it cannot do without detaching itself from its origins: abandonment is therefore a necessary condition, not just a concomitant symptom. The conflict is not to be overcome by the conscious mind remaining caught between the opposites, and for this very reason it needs a symbol to point out the necessity of detaching itself from its origins. Because the symbol of the "child" fascinates and grips the conscious mind, its redemptive effect passes over into consciousness and brings about that separation from the conflict situation which the conscious mind by itself was unable to achieve. The symbol anticipates a nascent state of consciousness. So long as this is not actually in being, the "child" remains a mythological projection which requires

religious repetition and renewal by ritual. The Christ Child, for instance, is a religious necessity only so long as the majority of men are incapable of giving psychological reality to the saying: "Except ye become as little children . . ." Since all such developments and transitions are extraordinarily difficult and dangerous, it is no wonder that figures of this kind persist for hundreds or even thousands of years. Everything that man should, and yet cannot, be or do—be it in a positive or negative sense—lives on as a mythological figure and anticipation alongside his consciousness, either as a religious projection or—what is still more dangerous—as unconscious contents which then project themselves spontaneously into incongruous objects, e.g., hygienic and other "salvationist" doctrines or practices. All these are so many rationalized substitutes for mythology, and their unnaturalness does more harm than good.

288 The conflict-situation that offers no way out, the sort of situation that produces the "child" as the irrational third, is of course a formula appropriate only to a psychological, that is, modern stage of development. It is not strictly applicable to the psychic life of primitives, if only because primitive man's childlike range of consciousness still excludes a whole world of possible psychic experiences. Seen on the nature-level of the primitive, our modern moral conflict is still an *objective calamity* that threatens life itself. Hence not a few child-figures are culture-heroes and thus identified with things that promote culture, e.g., fire,[30] metal, corn, maize, etc. As bringers of light, that is, enlargers of consciousness, they overcome darkness, which is to say that they overcome the earlier unconscious state. Higher consciousness, or knowledge going beyond our present-day consciousness, is equivalent to being *all alone in the world*. This loneliness expresses the conflict between the bearer or symbol of higher consciousness and his surroundings. The conquerors of darkness go far back into primeval times, and, together with many other legends, prove that there once existed a state of *original psychic distress*, namely *unconsciousness*. Hence in all probability the "irrational" fear which primitive man has of the dark even today. I found a form of religion among a tribe living on Mount Elgon that corresponded to

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[30] Even Christ is of a fiery nature ("he that is near to me is near to the fire"—Origen, *In Jeremiam Homiliae*, XX, 3); likewise the Holy Ghost.

pantheistic optimism. Their optimistic mood was, however, always in abeyance between six o'clock in the evening and six o'clock in the morning, during which time it was replaced by fear. For in the night the dark being Ayik has his [illegible] the "Maker of Fear." During the day there were no monster snakes anywhere in the vicinity, but at night they were lurking on every path. At night the whole of mythology was let loose.

2. *The Invincibility of the Child*

289 It is a striking paradox in all child myths that the "child" is on the one hand delivered helpless into the power of terrible enemies and in continual danger of extinction, while on the other he possesses powers far exceeding those of ordinary humanity. This is closely related to the psychological fact that though the child may be "insignificant," unknown, "a mere child," he is also divine. From the conscious standpoint we seem to be dealing with an insignificant content that has no releasing, let alone redeeming, character. The conscious mind is caught in its conflict situation, and the combatant forces seem so overwhelming that the "child" as an isolated content bears no relation to the conscious factors. It is therefore easily overlooked and falls back into the unconscious. At least, this is what we should have to fear if things turned out according to our conscious expectations. Myth, however, emphasizes that it is not so, but that the "child" is endowed with superior powers and, despite all dangers, will unexpectedly pull through. The "child" is born out of the womb of the unconscious, begotten out of the depths of human nature, or rather out of living Nature herself. It is a personification of vital forces quite outside the limited range of our conscious mind; of ways and possibilities of which our one-sided conscious mind knows nothing; a wholeness which embraces the very depths of Nature. It represents the strongest, the most ineluctable urge in every being, namely the urge to realize itself. It is, as it were, an incarnation of *the inability to do otherwise*, equipped with all the powers of nature and instinct, whereas the conscious mind is always getting caught up in its supposed ability to do otherwise. The urge and compulsion to self-realization is a law of nature and thus of invincible power, even though its effect, at the start, is insignifi-

cant and improbable. Its power is revealed in the miraculous deeds of the child hero, and later in the *athla* ("works") of the bondsman or thrall (of the Heracles type), where, although the hero has outgrown the impotence of the "child," he is still in a menial position. The figure of the thrall generally leads up to the real epiphany of the semi-divine hero. Oddly enough, we have a similar modulation of themes in alchemy—in the synonyms for the *lapis*. As the *materia prima*, it is the *lapis exilis et vilis*. As a substance in process of transmutation, it is *servus rubeus* or *fugitivus*; and finally, in its true apotheosis, it attains the dignity of a *filius sapientiae* or *deus terrenus*, a "light above all lights," a power that contains in itself all the powers of the upper and nether regions. It becomes a *corpus glorificatum* which enjoys everlasting incorruptibility and is therefore a panacea ("bringer of healing").[31] The size and invincibility of the "child" are bound up in Hindu speculation with the nature of the atman, which corresponds to the "smaller than small yet bigger than big" motif. As an individual phenomenon, the self is "smaller than small"; as the equivalent of the cosmos, it is "bigger than big." The self, regarded as the counter-pole of the world, its "absolutely other," is the *sine qua non* of all empirical knowledge and consciousness of subject and object. Only because of this psychic "otherness" is consciousness possible at all. Identity does not make consciousness possible; it is only separation, detachment, and agonizing confrontation through opposition that produce consciousness and insight. Hindu introspection recognized this psychological fact very early and consequently equated the subject of cognition with the subject of ontology in general. In accordance with the predominantly introverted attitude of Indian thinking, the object lost the attribute of absolute reality and, in some systems, became a mere illusion. The Greek-Occidental type of mind could not free itself from the conviction of the world's absolute existence—at the cost, however, of the cosmic significance of the self. Even today Western man finds it hard to see the psychological necessity for a transcendental subject of cognition as the counterpole of the empirical universe, although the postulate of a world-confronting self at least as a *point of reference*—is a logical necessity. Regardless of philosophy's perpetual attitude of dissent or only half-hearted assent, there is always a compensating tendency in our unconscious psyche to produce a symbol of the self in its cosmic significance. These efforts take on the archetypal forms of the hero myth such as can be observed in almost any individuation process.

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[31] The material is collected in *Psychology and Alchemy*, Parts II and III. For Mercurius as a servant, see the parable of Eirenaeus Philalethes, *Ripley Reviv'd: or, An Exposition upon Sir George Ripley's Hermetico-Poetical Works* (1678).

290 The phenomenology of the "child's" birth always points back to an original psychological state of non-recognition, i.e., of darkness or twilight, of non-differentiation between subject and object, of unconscious identity of man and the universe. This phase of non-differentiation produces the *golden egg*, which is both man and universe and yet neither, but an irrational third. To the twilight consciousness of primitive man it seems as if the egg came out of the womb of the wide world and were, accordingly, a cosmic, objective, external occurrence. To a differentiated consciousness, on the other hand, it seems evident that this egg is nothing but a symbol thrown up by the psyche or—what is even worse—a fanciful speculation and therefore "nothing but" a primitive phantasm to which no "reality" of any kind attaches. Present-day medical psychology, however, thinks somewhat differently about these "phantasms." It knows only too well what dire disturbances of the bodily functions and what devastating psychic consequences can flow from "mere" fantasies. "Fantasies" are the natural expressions of the life of the unconscious. But since the unconscious is the psyche of all the body's autonomous functional complexes, its "fantasies" have an aetiological significance that is not to be despised. From the psychopathology of the individuation process we know that the formation of symbols is frequently associated with physical disorders of a psychic origin, which in some cases are felt as decidedly "real." In medicine, fantasies are *real things* with which the psychotherapist has to reckon very seriously indeed. He cannot therefore deprive of all justification those primitive phantasms whose content is so real that it is projected upon the external world. In the last analysis the human body, too, is built of the stuff of the world, the very stuff wherein fantasies become visible; indeed, without it they could not be experienced at all. Without this stuff they would be like a sort of abstract

crystalline lattice in a solution where the crystallization process had not yet started.

291 The symbols of the self arise in the depths of the body and they express its materiality every bit as much as the structure of the perceiving consciousness. The symbol is thus a living body, *corpus et anima*; hence the "child" is such an apt formula for the symbol. The uniqueness of the psyche can never enter wholly into reality, it can only be realized approximately, though it still remains the absolute basis of all consciousness. The deeper "layers" of the psyche lose their individual uniqueness as they retreat farther and farther into darkness. "Lower down," that is to say as they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e., in chemical substances. The body's carbon is simply carbon. Hence "at bottom" the psyche is simply "world." In this sense I hold Kerényi to be absolutely right when he says that in the symbol the *world itself* is speaking. The more archaic and "deeper," that is the more *physiological*, the symbol is, the more collective and universal, the more "material" it is. The more abstract, differentiated, and specific it is, and the more its nature approximates to conscious uniqueness and individuality, the more it sloughs off its universal character. Having finally attained full consciousness, it runs the risk of becoming a mere allegory which nowhere oversteps the bounds of conscious comprehension, and is then exposed to all sorts of attempts at rationalistic and therefore inadequate explanation.

3. *The Hermaphroditism of the Child*

292 It is a remarkable fact that perhaps the majority of cosmogonic gods are of a bisexual nature. The hermaphrodite means nothing less than a union of the strongest and most striking opposites. In the first place this union refers back to a primitive state of mind, a twilight where differences and contrasts were either barely separated or completely merged. With increasing clarity of consciousness, however, the opposites draw more and more distinctly and irreconcilably apart. If, therefore, the hermaphrodite were only a product of primitive nondifferentiation, we would have to expect that it would soon be eliminated

with increasing civilization. This is by no means the case; on the contrary, man's imagination has been preoccupied with this idea over and over again on the high and even the highest levels of culture, as we can see from the late Greek and syncretic philosophy of Gnosticism. The hermaphroditic *rebis* has an important part to play in the natural philosophy of the Middle Ages. And in our own day we hear of Christ's androgyny in Catholic mysticism.[38]

293 We can no longer be dealing, then, with the continued existence of a primitive phantasm, or with an original contamination of opposites. Rather, as we can see from medieval writings,[39] the primordial idea has become a *symbol of the creative union of opposites*, a "uniting symbol" in the literal sense. In its functional significance the symbol no longer points back, but forward to a goal not yet reached. Notwithstanding its monstrosity, the hermaphrodite has gradually turned into a subduer of conflicts and a bringer of healing, and it acquired this meaning in relatively early phases of civilization. This vital meaning explains why the image of the hermaphrodite did not fade out in primeval times but, on the contrary, was able to assert itself with increasing profundity of symbolic content for thousands of years. The fact that an idea so utterly archaic could rise to such exalted heights of meaning not only points to the vitality of archetypal ideas, it also demonstrates the rightness of the principle that the archetype, because of its power to unite opposites, mediates between the unconscious substratum and the conscious mind. It throws a bridge between present-day consciousness, always in danger of losing its roots, and the natural, unconscious, instinctive wholeness of primeval times. Through this mediation the uniqueness, peculiarity, and one-sidedness of our present individual consciousness are linked up again with its natural, racial roots. Progress and development are ideals not lightly to be rejected, but they lose all meaning if man only arrives at his new state as a fragment of himself, having left his essential hinterland behind him in the shadow of the unconscious, in a state of primitivity or, indeed, barbarism. The conscious mind, split off from its origins, incapable of

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[38] Koepgen, *Die Gnosis des Christentums*, pp. 315ff.

[39] For the *lapis* as mediator and medium, cf. *Tractatus aureus*, in Manget, *Bibliotheca chemica curiosa*, I, p. 408b, and *Artis auriferae* (1572), p. 641.

realizing the meaning of the new state, then relapses all too easily into a situation far worse than the one from which the innovation was intended to free it—*exempla sunt odiosa!* It was Friedrich Schiller who first had an inkling of this problem; but neither his contemporaries nor his successors were capable of drawing any conclusions. Instead, people incline more than ever to educate *children* and nothing more. I therefore suspect that the *furor paedogogicus* is a god-sent method of by-passing the central problem touched on by Schiller, namely the *education of the educator*. Children are educated by what the grown-up *is* and not by what he *says*. The popular faith in words is a veritable disease of the mind, for a superstition of this sort always leads farther and farther away from man's foundations and seduces people into a disastrous identification of the personality with whatever slogan may be in vogue. Meanwhile everything that has been overcome and left behind by so-called "progress" sinks deeper and deeper into the unconscious, from which there re-emerges in the end the primitive condition of *identity with the mass*. Instead of the expected progress, this condition now becomes reality.

294 As civilization develops, the bisexual primordial being turns into a symbol of the unity of personality, a symbol of the self, where the war of opposites finds peace. In this way the primordial being becomes the distant goal of man's self-development, having been from the very beginning a projection of his unconscious wholeness. Wholeness consists in the union of the conscious and the unconscious personality. Just as every individual derives from masculine and feminine genes, and the sex is determined by the predominance of the corresponding genes, so in the psyche it is only the conscious mind, in a man, that has the masculine sign, while the unconscious is by nature feminine. The reverse is true in the case of a woman. All I have done in my anima theory is to rediscover and reformulate this fact.[34] It had long been known.

295 The idea of the *coniunctio* of male and female, which became almost a technical term in Hermetic philosophy, appears in Gnosticism as the *mysterium iniquitatis*, probably not uninfluenced by the Old Testament "divine marriage" as

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[34] *Psychological Types*, Def. "Soul," and "Relations between the Ego and the Unconscious," pp. 186ff.

performed, for instance, by Hosea.[35] Such things are hinted at not only by certain traditional customs,[36] but by the quotation from the Gospel according to the Egyptians in the second epistle of Clement: "When the two shall be one, the outside as the inside, and the male with the female neither male nor female."[37] Clement of Alexandria introduces this logion with the words: "When ye have trampled on the garment of shame (with thy feet) . . . ,"[38] which probably refers to the body; for Clement as well as Cassian (from whom the quotation was taken over), and the pseudo-Clement, too, interpreted the words in a spiritual sense, in contrast to the Gnostics, who would seem to have taken the *coniunctio* all too literally. They took care, however, through the practice of abortion and other restrictions, that the biological meaning of their acts did not swamp the religious significance of the rite. While, in Church mysticism, the primordial image of the *hieros gamos* was sublimated on a lofty plane and only occasionally—as for instance with Mechthild of Magdeburg[39]—approached the physical sphere in emotional intensity, for the rest of the world it remained very much alive and continued to be the object of especial psychic preoccupation. In this respect the symbolical drawings of Opicinus de Canistris[40] afford us an interesting glimpse of the way in which this primordial image was instrumental in uniting opposites, even in a pathological state. On the other hand, in the Hermetic philosophy that throve in the Middle Ages the *coniunctio* was performed wholly in the physical realm in the admittedly abstract theory of the *coniugium solis et lunae*, which despite this drawback gave the creative imagination much occasion for anthropomorphic flights.

296 Such being the state of affairs, it is readily understandable that the primordial image of the hermaphrodite should reappear in modern psychology in the guise of the male-female antithesis, in other words as *male* consciousness and personified *female* unconscious. But the psychological process of bringing things to consciousness has complicated the picture considerably. Whereas the old science was almost exclusively a field in

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[35] Hosea 1:2ff.

[36] Cf. Fendt, *Gnostische Mysterien*.

[37] James, *The Apocryphal New Testament*, p. 11.

[38] Clement, *Stromata*, III, 13, 92.

[39] *The Flowing Light of the Godhead*.

[40] Salomon, *Opicinus de Canistris*.

which only the man's unconscious could project itself. The new psychology had to acknowledge the existence of an autonomous female psyche as well. Here the case is reversed, and a feminine consciousness confronts a masculine personification of the unconscious, which can no longer be called *anima* but *animus*. This discovery also complicates the problem of the *coniunctio*.

297 Originally this archetype played its part entirely in the field of fertility magic and thus remained for a very long time a purely biological phenomenon with no other purpose than that of fecundation. But even in early antiquity the symbolical meaning of the act seems to have increased. Thus, for example, the physical performance of the *hieros gamos* as a sacred rite not only became a mystery—it faded to a mere conjecture.[41] As we have seen, Gnosticism, too, endeavoured in all seriousness to subordinate the physiological to the metaphysical. Finally, the Church severed the *coniunctio* from the physical realm altogether, and natural philosophy turned it into an abstract *theoria*. These developments meant the gradual transformation of the archetype into a psychological process which, in theory, we can call a combination of conscious and unconscious processes. In practice, however, it is not so simple, because as a rule the feminine unconscious of a man is projected upon a feminine partner, and the masculine unconscious of a woman is projected upon a man. The elucidation of these problems is a special branch of psychology and has no part in a discussion of the mythological hermaphrodite.

4. *The Child as Beginning and End*

298 Faust, after his death, is received as a boy into the choir of blessed youths. I do not know whether Goethe was referring, with this peculiar idea, to the *cupids* on antique gravestones. It is not unthinkable. The figure of the *cucullatus* points to the hooded, that is, the *invisible* one, the genius of the departed, who reappears in the childlike frolics of a new life, surrounded by the sea-forms of dolphins and tritons. The sea is the favourite

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[41] Cf. the arrangement of Bishop Asterius, in Foucart, *Mystères d'Eleusis*, pp. 477ff. According to Hippolytus' account, the hierophant actually made himself impotent by a draught of hemlock. The self-castration of priests in the worship of the Mother Goddess is of similar import.

symbol for the unconscious, the mother of all that lives. Just as the "child" is, in certain circumstances (e.g., in the case of Hermes and the Dactyls), closely related to the phallus, symbol of the begetter, so it comes up again in the sepulchral phallus, symbol of a renewed begetting.

299 The "child" is therefore *renatus in novam infantiam*. It is thus both beginning and end, an initial and a terminal creature. The initial creature existed before man was, and the terminal creature will be when man is not. Psychologically speaking, this means that the "child" symbolizes the pre-conscious and the post-conscious essence of man. His pre-conscious essence is the unconscious state of earliest childhood; his post-conscious essence is an anticipation by analogy of life after death. In this idea the all-embracing nature of psychic wholeness is expressed. Wholeness is never comprised within the compass of the conscious mind—it includes the indefinite and indefinable extent of the unconscious as well. Wholeness, empirically speaking, is therefore of immeasurable extent, older and younger than consciousness and enfolding it in time and space. This is no speculation, but an immediate psychic experience. Not only is the conscious process continually accompanied, it is often guided, helped, or interrupted, by unconscious happenings. The child had a psychic life before it had consciousness. Even the adult still says and does things whose significance he realizes only later, if ever. And yet he said them and did them as if he knew what they meant. Our dreams are continually saying things beyond our conscious comprehension (which is why they are so useful in the therapy of neuroses). We have intimations and intuitions from unknown sources. Fears, moods, plans, and hopes come to us with no visible causation. These concrete experiences are at the bottom of our feeling that we know ourselves very little; at the bottom, too, of the painful conjecture that we might have surprises in store for ourselves.

300 Primitive man is no puzzle to himself. The question "What is man?" is the question that man has always kept until last. Primitive man has so much psyche outside his conscious mind that the experience of something psychic outside him is far more familiar to him than to us. Consciousness hedged about by psychic powers, sustained or threatened or deluded by them, is the age-old experience of mankind. This experience has pro-

jected itself into the archetype of the child, which expresses man's wholeness. The "child" is all that is abandoned and exposed and at the same time divinely powerful; the insignificant, dubious beginning, and the triumphal end. The "eternal child" in man is an indescribable experience, an incongruity, a handicap, and a divine prerogative; an imponderable that determines the ultimate worth or worthlessness of a personality.

IV. CONCLUSION

300 I am aware that a psychological commentary on the child archetype without detailed documentation must remain a mere sketch. But since this is virgin territory for the psychologist, my main endeavour has been to stake out the possible extent of the problems raised by our archetype and to describe, at least cursorily, its different aspects. Clear-cut distinctions and strict formulations are quite impossible in this field, seeing that a kind of fluid interpenetration belongs to the very nature of all archetypes. They can only be roughly circumscribed at best. Their living meaning comes out more from their presentation as a whole than from a single formulation. Every attempt to focus them more sharply is immediately punished by the intangible core of meaning losing its luminosity. No archetype can be reduced to a simple formula. It is a vessel which we can never empty, and never fill. It has a potential existence only, and when it takes shape in matter it is no longer what it was. It persists throughout the ages and requires interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change their shape continually.

301 It is a well-nigh hopeless undertaking to tear a single archetype out of the living tissue of the psyche; but despite their interwovenness they do form units of meaning that can be apprehended intuitively. Psychology, as one of the many expressions of psychic life, operates with ideas which in their turn are derived from archetypal structures and thus generate a somewhat more abstract kind of myth. Psychology therefore translates the archaic speech of myth into a modern mythologem—not yet, of course, recognized as such—which constitutes one element of the myth "science." This seemingly hopeless undertaking

is a *living and lived myth*, satisfying to persons of a corresponding temperament, indeed beneficial in so far as they have been cut off from their psychic origins by neurotic dissociation.

303 As a matter of experience, we meet the child archetype in spontaneous and in therapeutically induced individuation processes. The first manifestation of the "child" is as a rule a totally unconscious phenomenon. Here the patient identifies himself with his personal infantilism. Then, under the influence of therapy, we get a more or less gradual separation from and objectification of the "child," that is, the identity breaks down and is accompanied by an intensification (sometimes technically induced) of fantasy, with the result that archaic or mythological features become increasingly apparent. Further transformations run true to the hero myth. The theme of "mighty feats" is generally absent, but on the other hand the mythical dangers play all the greater part. At this stage there is usually another identification, this time with the hero, whose rôle is attractive for a variety of reasons. The identification is often extremely stubborn and dangerous to the psychic equilibrium. If it can be broken down and if consciousness can be reduced to human proportions, the figure of the hero can gradually be differentiated into a symbol of the self.

304 In practical reality, however, it is of course not enough for the patient merely to *know about* such developments; what counts is his experience of the various transformations. The initial stage of personal infantilism presents the picture of an "abandoned" or "misunderstood" and unjustly treated child with overweening pretensions. The epiphany of the hero (the second identification) shows itself in a corresponding inflation: the colossal pretension grows into a conviction that one is something extraordinary, or else the impossibility of the pretension ever being fulfilled only proves one's own inferiority, which is favourable to the rôle of the heroic sufferer (a negative inflation). In spite of their contradictoriness, both forms are identical, because conscious megalomania is balanced by unconscious compensatory inferiority and conscious inferiority by unconscious megalomania (you never get one without the other). Once the reef of the second identification has been successfully circumnavigated, conscious processes can be cleanly separated from the unconscious, and the latter observed objectively. This

leads to the possibility of an accommodation with the unconscious and thus to a possible synthesis of the conscious and unconscious elements of knowledge and action. This in turn leads to a shifting of the centre of personality from the ego to the self.[48]

305 In this psychological framework the motifs of abandonment, invincibility, hermaphroditism, and beginning and end take their place as distinct categories of experience and understanding.

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[48] A more detailed account of these developments is to be found in "The Relations between the Ego and the Unconscious."

306 Not only is the figure of Demeter and the Kore in its threefold aspect as maiden, mother, and Hecate not unknown to the psychology of the unconscious, it is even something of a practical problem. The "Kore" has her psychological counterpart in those archetypes which I have called the *self* or *supraordinate personality* on the one hand, and the *anima* on the other. In order to explain these figures, with which I cannot assume all readers to be familiar, I must begin with some remarks of a general nature.

307 The psychologist has to contend with the same difficulties as the mythologist when an exact definition or clear and concise information is demanded of him. The picture is concrete, clear, and subject to no misunderstandings only when it is seen in its habitual context. In this form it tells us everything it contains. But as soon as one tries to abstract the "real essence" of the picture, the whole thing becomes cloudy and indistinct. In order to understand its living function, we must let it remain an organic thing in all its complexity and not try to examine the anatomy of its corpse in the manner of the scientist, or the archaeology of its ruins in the manner of the historian. Naturally this is not to deny the justification of such methods when applied in their proper place.

308 In view of the enormous complexity of psychic phenomena, a purely phenomenological point of view is, and will be for a long time, the only possible one and the only one with any prospect of success. "Whence" things come and "what" they are, particularly in the field of psychology, are questions which are apt to call forth untimely attempts at explanation. Such speculations are moreover based far more on unconscious philosophical premises than on the nature of the phenomena themselves. Psychic phenomena occasioned by unconscious processes are so rich and so multifarious that I prefer to describe my findings and observations and, where possible, to classify them

that is, to arrange them under certain definite types. That is the method of natural science, and it is applicable wherever we have to do with multifarious and still unorganized material. One may question the utility or the appropriateness of the categories or types used in the arrangement, but not the correctness of the method itself.

309 Since for years I have been observing and investigating the products of the unconscious in the widest sense of the word, namely dreams, fantasies, visions, and delusions of the insane, I have not been able to avoid recognizing certain regularities, that is, *types*. There are types of *situations* and types of *figures* that repeat themselves frequently and have a corresponding meaning. I therefore employ the term "motif" to designate these repetitions. Thus there are not only typical dreams but typical motifs in the dreams. These may, as we have said, be situations or figures. Among the latter there are human figures that can be arranged under a series of archetypes, the chief of them being, according to my suggestion,[1] the *shadow*, the *wise old man*, the *child* (including the child hero), the *mother* ("Primordial Mother" and "Earth Mother") as a supraordinate personality ("daemonic" because supraordinate), and her counterpart the *maiden*, and lastly the *anima* in man and the *animus* in woman.

310 The above types are far from exhausting all the statistical regularities in this respect. The figure of the Kore that interests us here belongs, when observed in a man, to the *anima* type; and when observed in a woman, to the type of *supraordinate personality*. It is an essential characteristic of psychic figures that they are duplex or at least capable of duplication; at all events they are bipolar and oscillate between their positive and negative meanings. Thus the "supraordinate" personality can appear in a despicable and distorted form, like for instance Mephistopheles, who is really more positive as a personality than the vapid and unthinking careerist Faust. Another negative figure

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[1] To the best of my knowledge, no other suggestions have been made so far. Critics have contented themselves with asserting that no such archetypes exist. Certainly they do not exist, any more than a botanical system exists in nature! But will anyone deny the existence of natural plant families on that account? Or will anyone deny the occurrence and continual repetition of certain morphological and functional similarities? It is much the same thing in principle with the typical figures of the unconscious. They are forms existing *a priori*, or biological norms of psychic activity.

is the Tom Thumb or Tom Dumb of the folktales. The figure corresponding to the Kore in a woman is generally a double one, i.e., a mother and a maiden, which is to say that she appears now as the one, now as the other. From this I would conclude, for a start, that in the formation of the Demeter-Kore myth the feminine influence so far outweighed the masculine that the latter had practically no significance. The man's role in the Demeter myth is really only that of seducer or conqueror.

311 As a matter of practical observation, the Kore often appears in woman as an *unknown young girl*, not infrequently as Gretchen or the unmarried mother.[2] Another frequent modulation is the *dancer*, who is often formed by borrowings from classical knowledge, in which case the "maiden" appears as the *corybant*, *maenad*, or *nymph*. An occasional variant is the nixie or water-sprite, who betrays her superhuman nature by her fishtail. Sometimes the Kore- and mother-figures slither down altogether to the animal kingdom, the favourite representatives then being the *cat* or the *snake* or the *bear*, or else some black monster of the underworld like the crocodile, or other salamander-like, saurian creatures.[3] The maiden's helplessness exposes her to all sorts of *dangers*, for instance of being devoured by reptiles or ritually slaughtered like a beast of sacrifice. Often there are bloody, cruel, and even obscene *orgies* to which the innocent child falls victim. Sometimes it is a true *nekyia*, a descent into Hades and a quest for the "treasure hard to attain," occasionally connected with orgiastic sexual rites or offerings of menstrual blood to the moon. Oddly enough, the various tortures and obscenities are carried out by an "Earth Mother." There are *drinkings of blood* and *bathings in blood*,[4] also cruci

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[2] The "personalistic" approach interprets such dreams as "wish-fulfilments." To many, this kind of interpretation seems the only possible one. These dreams, however, occur in the most varied circumstances, even in circumstances where the wish-fulfilment theory becomes entirely forced or arbitrary. The investigation of motifs in the field of dreams therefore seems to me the more cautious and the more appropriate procedure.

[3] The double vision of a salamander, of which Benvenuto Cellini tells in his autobiography, would be an anima-projection caused by the music which his father was playing.

[4] One of my patients, whose principal difficulty was a negative mother-complex, developed a series of fantasies on a primitive mother-figure, an Indian woman,

functions. The maiden who crops up in case histories differs not inconsiderably from the vaguely flower-like Kore in that the modern figure is more sharply delineated and not nearly so "unconscious," as the following examples will show.

312 The figures corresponding to Demeter and Hecate are supraordinate, not to say over-life-size "Mothers" ranging from the Pietà type to the Baubo type. The unconscious, which acts as a counterbalance to woman's conventional innocuousness, proves to be highly inventive in this latter respect. I can recall only very few cases where Demeter's own noble figure in its pure form breaks through as an image rising spontaneously from the unconscious. I remember a case, in fact, where a maiden-goddess appears clad in pure white, but carrying a black monkey in her arms. The Earth Mother is always chthonic and is occasionally related to the moon, either through the blood-sacrifice already mentioned, or through a child-sacrifice, or else because she is adorned with a sickle moon.[3] In pictorial or plastic representations the Mother is dark deepening to *black*, or red (these being her principal colours), and with a primitive or animal expression of face; in form she not infrequently resembles the

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who instructed her on the nature of woman in general. In these pronouncements a special paragraph is devoted to blood, running as follows: "A woman's life is close to the blood. Every month she is reminded of this, and birth is indeed a bloody business, destructive and creative. A woman is only *permitted* to give birth, but the new life is not *her* creation. In her heart of hearts she knows this and rejoices in the grace that has fallen to her. She is a little mother, not the *Great Mother*. But her little pattern is like the great pattern. If she understands this she is blessed by nature, because she has submitted in the right way and can thus partake of the nourishment of the Great Mother."

[3] Often the moon is simply "there," as for instance in a fantasy of the chthonic mother in the shape of the "Woman of the Bees" (Josephine D. Bacon, *In the Border Country*, pp. 14ff.): "The path led to a tiny hut of the same colour as the four great trees that stood about it. Its door hung wide open, and in the middle of it, on a low stool, there sat an old woman wrapped in a long cloak, looking kindly at her. . . ." The hut was filled with the steady humming of bees. In the corner of the hut there was a deep cold *spring*, in which "a white moon and the stars" were reflected. The old woman exhorted the heroine to remember the duties of a woman's life. In Tantric yoga an "indistinct humming of swarms of love-mad bees" proceeds from the slumbering Shakti (*Shat-chakra Nirupana*, in Avalon, *The Serpent Power*, p. 29). Cf. infra, the dancer who dissolves into a swarm of bees. Bees are also, as allegory, connected with Mary, as the text for the consecration of the Easter candle shows. See Duchesne, *Christian Worship: Its Origin and Evolution*, p. 253.

[illegible] of the "Venus" of Brassempouy or that of Willendorf, or again the sleeper of Hal Saflieni.[9] Now and then I have come across *multiple breasts*, arranged like those of a sow. The Earth Mother plays an important part in the woman's unconscious, for all her manifestations are described as "powerful." This shows that in such cases the Earth Mother element in the conscious mind is abnormally weak and requires strengthening.

313 In view of all this it is, I admit, hardly understandable why such figures should be reckoned as belonging to the type of "supraordinate personality." In a scientific investigation, however, one has to disregard moral or aesthetic prejudices and let the facts speak for themselves. The *maiden* is often described as not altogether human in the usual sense; she is either of unknown or peculiar origin, or she looks strange or undergoes strange experiences, from which one is forced to infer the maiden's extraordinary, myth-like nature. Equally and still more strikingly, the Earth Mother is a divine being in the classical sense. Moreover, she does not by any means always appear in the guise of Baubo, but, for instance, more like Queen Venus in the *Hypnerotomachia Poliphili*, though she is invariably heavy with destiny. The often unaesthetic forms of the Earth Mother are in keeping with a prejudice of the modern feminine unconscious; this prejudice was lacking in antiquity. The underworld nature of Hecate, who is closely connected with Demeter, and Persephone's fate both point nevertheless to the dark side of the human psyche, though not to the same extent as the modern material.

314 The "supraordinate personality" is the total man, i.e., man as he really is, not as he appears to himself. To this wholeness the unconscious psyche also belongs, which has its requirements and needs just as consciousness has. I do not want to interpret the unconscious personalistically and assert, for instance, that fantasy-images like those described above are the "wish-fulfilments" due to repression. These images were as such never conscious and consequently could never have been repressed. I understand the unconscious rather as an *impersonal* psyche common to all men, even though it expresses itself through a

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[9] See Neumann, *The Great Mother*, pls. 1–3. [This entire work elucidates the present study.—EDITORS.]

personal consciousness. When anyone breathes, his breathing is not a phenomenon to be interpreted personally. The mythological images belong to the structure of the unconscious and are an impersonal possession; in fact, the great majority of men are far more *possessed by* them than possessing them. Images like those described above give rise under certain conditions to corresponding disturbances and symptoms, and it is then the task of medical therapy to find out whether and how and to what extent these impulses can be integrated with the conscious personality, or whether they are a secondary phenomenon which some defective orientation of consciousness has brought out of its normal potential state into actuality. Both possibilities exist in practice.

315 I usually describe the supraordinate personality as the "self," thus making a sharp distinction between the ego, which, as is well known, extends only as far as the conscious mind, and the *whole* of the personality, which includes the unconscious as well as the conscious component. The ego is thus related to the self as part to whole. To that extent the self is supraordinate. Moreover, the self is felt empirically not as subject but as object, and it is by reason of its unconscious component, which can only come to consciousness indirectly, by way of projection. Because of its unconscious component the self is so far removed from the conscious mind that it can only be partially expressed by human figures; the other part of it has to be expressed by objective, abstract symbols. The human figures are father and son, mother and daughter, king and queen, god and goddess. Theriomorphic symbols are the dragon, snake, elephant, lion, bear, and other powerful animals, or again the spider, crab, butterfly, beetle, worm, etc. Plant symbols are generally flowers (lotus and rose). These lead on to geometrical figures like the circle, the sphere, the square, the quaternity, the clock, the firmament, and so on.[7] The indefinite extent of the unconscious component makes a comprehensive description of the human personality impossible. Accordingly, the unconscious supplements the picture with living figures ranging from the animal to the divine, as the two extremes outside man, and rounds out the animal extreme, through the addition of

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[7] *Psychology and Alchemy*, Part II.

vegetable and inorganic abstractions into a microcosm. These addenda have a high frequency in anthropomorphic divinities, where they appear as "attributes."

316 Demeter and Kore, mother and daughter, extend the feminine consciousness both upwards and downwards. They add an "older and younger," "stronger and weaker" dimension to it and widen out the narrowly limited conscious mind bound in space and time, giving it intimations of a greater and more comprehensive personality which has a share in the eternal course of things. We can hardly suppose that myth and mystery were invented for any conscious purpose; it seems much more likely that they were the involuntary revelation of a psychic, but unconscious, pre-condition. The psyche pre-existent to consciousness (e.g., in the child) participates in the maternal psyche on the one hand, while on the other it reaches across to the daughter psyche. We could therefore say that every mother contains her daughter in herself and every daughter her mother, and that every woman extends backwards into her mother and forwards into her daughter. This participation and intermingling give rise to that peculiar uncertainty as regards *time*: a woman lives earlier as a mother, later as a daughter. The conscious experience of these ties produces the feeling that her life is spread out over generations—the first step towards the immediate experience and conviction of being outside time, which brings with it a feeling of *immortality*. The individual's life is elevated into a type, indeed it becomes the archetype of woman's fate in general. This leads to a restoration or *apocatastasis* of the lives of her ancestors, who now, through the bridge of the momentary individual, pass down into the generations of the future. An experience of this kind gives the individual a place and a meaning in the life of the generations, so that all unnecessary obstacles are cleared out of the way of the life-stream that is to flow through her. At the same time the individual is rescued from her isolation and restored to wholeness. All ritual preoccupation with archetypes ultimately has this aim and this result.

317 It is immediately clear to the psychologist what cathartic and at the same time rejuvenating effects must flow from the Demeter cult into the feminine psyche, and what a lack of psychic hygiene

characterizes our culture, which no longer knows the kind of wholesome experience afforded by Eleusinian emotions.

308 I take full account of the fact that not only the psychologically minded layman but the professional psychologist and psychiatrist as well, and even the psychotherapist, do not possess an adequate knowledge of their patients' archetypal material, in so far as they have not specially investigated this aspect of the phenomenology of the unconscious. For it is precisely in the field of psychiatric and psychotherapeutic observation that we frequently meet with cases characterized by a rich crop of archetypal symbols.[4] Since the necessary historical knowledge is lacking to the physician observing them, he is not in a position to perceive the parallelism between his observations and the findings of anthropology and the humane sciences in general. Conversely, an expert in mythology and comparative religion is as a rule no psychiatrist and consequently does not know that his mythologems are still fresh and living—for instance, in dreams and visions—in the hidden recesses of our most personal life, which we would on no account deliver up to scientific dissection. The archetypal material is therefore the great unknown, and it requires special study and preparation even to collect such material.

309 It does not seem to me superfluous to give a number of examples from my case histories which bring out the occurrence of archetypal images in dreams or fantasies. Time and again with my public I come across the difficulty that they imagine illustration by "a few examples" to be the simplest thing in the world. In actual fact it is almost impossible, with a few words and one or two images torn out of their context, to demonstrate anything. This only works when dealing with an expert. What Perseus has to do with the Gorgon's head would never occur to anyone who did not know the myth. So it is with the individual images: they need a context, and the context is not only a myth but an individual anamnesis. Such contexts, however, are of enormous extent. Anything like a complete series of images would require for its proper presentation a book of about two hundred pages. My own investigation of the Miller fantasies

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[4] I would refer to the thesis of my pupil Jan Nelken, "Analytische Beobachtungen über Phantasien eines Schizophrenen," as also to my own analysis of a series of fantasies in *Symbols of Transformation.*

gives some idea of this.[8] It is therefore with the greatest hesitation that I make the attempt to illustrate from case histories. The material I shall use comes partly from normal, partly from slightly neurotic persons. It is part dream, part vision, or dream mixed with vision. These "visions" are far from being hallucinations or ecstatic states; they are spontaneous, visual images of fantasy or so-called *active imagination*. The latter is a method (devised by myself) of introspection for observing the stream of interior images. One concentrates one's attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it. Meanwhile, of course, all criticism must be suspended and the happenings observed and noted with absolute objectivity. Obviously, too, the objection that the whole thing is "arbitrary" or "thought up" must be set aside, since it springs from the anxiety of an ego-consciousness which brooks no master besides itself in its own house. In other words, it is the inhibition exerted by the conscious mind on the unconscious.

320 Under these conditions, long and often very dramatic series of fantasies ensue. The advantage of this method is that it brings a mass of unconscious material to light. Drawing, painting, and modelling can be used to the same end. Once a visual series has become dramatic, it can easily pass over into the auditive or linguistic sphere and give rise to dialogues and the like. With slightly pathological individuals, and particularly in the not infrequent cases of latent schizophrenia, the method may, in certain circumstances, prove to be rather dangerous and therefore requires medical control. It is based on a deliberate weakening of the conscious mind and its inhibiting effect, which either limits or suppresses the unconscious. The aim of the method is naturally therapeutic in the first place, while in the second it also furnishes rich empirical material. Some of our examples are taken from this. They differ from dreams only by reason of their better form, which comes from the fact that the contents were perceived not by a dreaming but by a waking consciousness. The examples are from women in middle life.

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[8] Cf. *Symbols of Transformation*. H. G. Baynes' book *The Mythology of the Soul* runs to 959 pages and endeavours to do justice to the material provided by only two cases.

1. *Case X: spontaneous visual impressions, in chronological order.*

321 (i) *"I saw a white bird with outstretched wings. It alighted on the figure of a woman, clad in blue, who sat there like an antique statue. The bird perched on her hand, and in it she held a grain of wheat. The bird took it in its beak and flew into the sky again."*

322 For this X painted a picture: a blue-clad, archaically simple "Mother"-figure on a white marble base. Her maternity is emphasized by the large breasts.

323 (ii) *A bull lifts a child up from the ground and carries it to the antique statue of a woman. A naked young girl with a wreath of flowers in her hair appears, riding on a white bull. She takes the child and throws it into the air like a ball and catches it again. The white bull carries them both to a temple. The girl lays the child on the ground, and so on (initiation follows).*

324 In this picture the *maiden* appears, rather in the form of Europa. (Here a certain school knowledge is being made use of.) Her nakedness and the wreath of flowers point to Dionysian abandonment. The game of ball with the child is the motif of some secret rite which always has to do with "child sacrifice." (Cf. the accusations of ritual murder levelled by the pagans against the Christians and by the Christians against the Jews and Gnostics; also the Phoenician child sacrifices, rumours about the Black Mass, etc., and "the ball-game in church.")[19]

325 (iii) *"I saw a golden pig on a pedestal. Beast-like beings danced round it in a circle. We made haste to dig a hole in the ground. I reached in and found water. Then a man appeared in a golden carriage. He jumped into the hole and began swaying back and forth as if dancing. . . . I swayed in rhythm with him. Then he suddenly leaped out of the hole, raped me, and got me with child."*

326 X is identical with the young girl, who often appears as a *youth*, too. This youth is an animus figure, the embodiment of the masculine element in a woman. Youth and young girl together form a syzygy or coniunctio which symbolizes the essence

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[19] Cf. also "On the Psychology of the Trickster Figure."—EDITORS.

of wholeness, as also does the Platonic hermaphrodite, who later became the symbol of perfected wholeness in alchemical philosophy. X evidently dances with the rest, hence "we made haste." The parallel with the motifs stressed by Kerényi seems to me remarkable.

387 iv. *"I saw a beautiful youth with golden cymbals, dancing and leaping in joy and abandonment. . . . Finally he fell to the ground and buried his face in the flowers. Then he sank into the lap of a very old mother. After a time he got up and jumped into the water, where he sported like a dolphin. . . . I saw that his hair was golden. Now we were leaping together hand in hand. So we came to a gorge. . . ." In leaping the gorge the youth falls into the chasm. X is left alone and comes to a river where a white sea-horse is waiting for her with a golden boat.*

388 In this scene X is the youth, therefore he disappears later, leaving her the sole heroine of the story. She is the child of the "very old mother," and is also the dolphin, the youth lost in the gorge, and the bride evidently expected by Poseidon. The peculiar overlapping and displacement of motifs in all this individual material is about the same as in the mythological variants. X found the youth in the lap of the mother so impressive that she painted a picture of it. The figure is the same as in Item i, only, instead of the grain of wheat in her hand, there is the body of the youth lying completely exhausted in the lap of the gigantic mother.

389 v. *There now follows a sacrifice of sheep, during which a game of ball is likewise played with the sacrificial animal. The participants* smear themselves with the sacrificial blood, *and afterwards bathe in the pulsing gore. X is thereupon transformed into a* plant.

390 vi. *After that X comes to a* den of snakes, *and the snakes wind all round her.*

391 vii. *In a den of snakes beneath the sea there is a* divine woman, *asleep.* (She is shown in the picture as much larger than the others.) *She is wearing a blood-red garment that covers only the lower half of her body. She has a dark skin, full red lips, and seems to be of great physical strength. She kisses X, who is obviously in the role of the young girl, and hands her as a present to the many men who are standing by, etc.*

352 This chthonic goddess is the typical Earth Mother as she appears in so many modern fantasies.

353 VIII. *As X emerged from the depths and saw the light again, she experienced a kind of illumination: white flames played about her head as she walked through waving fields of grain.*

354 With this picture the Mother episode ended. Although there is not the slightest trace of any known myth being repeated, the motifs and the connections between them are all familiar to us from mythology. These images present themselves spontaneously and are based on no conscious knowledge whatever. I have applied the method of active imagination to myself over a long time and have observed numerous symbols and symbolic associations which in many cases I was only able to verify years afterwards in texts of whose existence I was totally ignorant. It is the same with dreams. Some years ago I dreamed, for example, that: *I was climbing slowly and toilsomely up a mountain. When I had reached, as I imagined, the top, I found that I was standing on the edge of a plateau. The crest that represented the real top of the mountain only rose far off in the distance. Night was coming on, and I saw, on the dark slope opposite, a brook flowing down with a metallic shimmer, and two paths leading upwards, one to the left, the other to the right, winding like serpents. On the crest, to the right, there was a hotel. Down below, the brook ran to the left with a bridge leading across.*

355 Not long afterwards I discovered the following "allegory" in an obscure alchemical treatise. In his *Speculativae philosophiae*,[1] the Frankfurt physician Gerard Dorn, who lived in the second half of the sixteenth century, describes the "Mundi peregrinatio, quam erroris viam appellamus" (Tour of the world, which we call the way of error) on the one hand and the "Via veritatis" on the other. Of the first way the author says:

> The human race, whose nature it is to resist God, does not cease to ask how it may by its own efforts escape the pitfalls which it has laid for itself. But it does not ask help from Him on whom alone depends every gift of mercy. Hence it has come about that men have built for themselves a great Workshop on the left hand side of the road . . . presided over by Industry. After this has been attained they turn aside from Industry and bend their steps towards the

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[1] *Theatrum chemicum*, I (1602), pp. 286ff.

second region of the world, making their crossing on the bridge of infirmity. . . . But because the good God desires to draw them back, He allows their infirmities to rule over them; then, seeking as before a remedy in themselves (industry!), they flock *to the great Hospital likewise built on the left*, presided over by Medicine. Here there is a great multitude of apothecaries, surgeons, and physicians. [etc.]"[12]

336 On the "way of truth," which is the "right" way, our author says: ". . . you will come to the camp of Wisdom, and on being received there, you will be refreshed with food far more powerful than before." Even the brook is there: ". . . a stream of living water flowing with such wonderful artifice from the mountain peak. (From the Fountain of Wisdom the waters gush forth.)"[13]

337 An important difference, compared with my dream, is that here, apart from the situation of the hotel being reversed, the river of Wisdom is on the right and not, as in my dream, in the middle of the picture.

338 It is evident that in my dream we are not dealing with any known "myth" but with a group of ideas which might easily have been regarded as "individual," i.e., unique. A thorough analysis, however, could show without difficulty that it is an archetypal image such as can be reproduced over and over again in any age and any place. But I must admit that the archetypal nature of the dream-image only became clear to me when I read Dorn. These and similar incidents I have observed repeatedly not only in myself but in my patients. But, as this

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[12] "Humanum genus, cui Deo resistere iam innatum est, non desistit media quaerere quibus proprio conatu laqueos evadat, quos sibimet ipsis posuit, ab eo non petentes auxilium, a quo solo dependet omnis misericordiae munus. Hinc factum est, ut in sinistram viae partem officinam sibi maximam extruxerint . . . huius domus praeest industria etc. Quod postquam adepti fuerint, ab industria recedentes in *secundam mundi regionem tendunt: per infirmitatis pontem transeuntes.* . . . At quia bonus Deus retrahere vellet, infirmitates in ipsos dominari permittit, tum rursus ut prius remedium (industria!) a se quaerentes, ad *xenodochium etiam a sinistris constructum et permaximum* catervatim confluunt, cui medicina praeest. Ibi pharmacopolarum, chirurgorum et physicorum ingens est copia." (p. 268.)

[13] ". . . pervenietis ad Sophiae castra, quibus excepti, longe vehementiori quam antea cibo reficiemini. . . . rivulus viventis aquae fluens tam admirando artificio de montis apice. (De Sophiae fonte scaturiunt aquae!)" [Slightly modified by Professor Jung. Cf. Dorn, pp. 279-80.—EDITORS.]

example shows, it needs special attention if such parallels are not to be missed.

339 The antique Mother-image is not exhausted with the figure of Demeter. It also expresses itself in Cybele-Artemis. The next case points in this direction.

2. *Case Y (dreams)*

340 i. *"I am wandering over a great mountain; the way is lonely, wild, and difficult. A woman comes down from the sky to accompany and help me. She is all bright with light hair and shining eyes. Now and then she vanishes. After going on for some time alone I notice that I have left my stick somewhere and must turn back to fetch it. To do this I have to pass a terrible monster, an enormous bear. When I came this way the first time I had to pass it, but then the sky-woman protected me. Just as I am passing the beast and he is about to come at me, she stands beside me again, and at her look the bear lies down quietly and lets us pass. Then the sky-woman vanishes."*

341 Here we have a maternally protective goddess related to bears, a kind of Diana or the Gallo-Roman Dea Artio. The sky-woman is the positive, the bear the negative aspect of the "supraordinate personality," which extends the conscious human being upwards into the celestial and downwards into the animal regions.

342 ii. *"We go through a door into a tower-like room, where we climb a long flight of steps. On one of the topmost steps I read an inscription:* 'Vis ut sis.' *The steps end in a temple situated on the crest of a wooded mountain, and there is no other approach. It is the shrine of Ursanna, the bear-goddess and Mother of God in one. The temple is of red stone. Bloody sacrifices are offered there. Animals are standing about the altar. In order to enter the temple precincts one has to be transformed into an animal—a beast of the forest. The temple has the form of a cross with equal arms and a circular space in the middle, which is not roofed, so that one can look straight up at the sky and the constellation of the Bear. On the altar in the middle of the open space there stands the moon-bowl, from which smoke or vapour continually rises. There is also a huge image of the goddess, but it cannot be seen clearly. The worshippers, who*

have been changed into animals and to whom I also belong, have to touch the goddess's foot with their own foot, whereupon the image gives them a sign or an oracular utterance like 'Vis ut sis.'"

343 In this dream the bear-goddess emerges plainly, although her statue cannot be seen clearly. The relationship to the self, the supraordinate personality, is indicated not only by the oracle 'Vis ut sis,' but by the quaternity and the circular central precinct of the temple. From ancient times any relationship to the stars has always symbolized eternity. The soul comes "from the stars" and returns to the stellar regions. Ursanna's relation to the moon is indicated by the "moon-bowl."

344 The moon-goddess also appears in children's dreams. A girl who grew up in peculiarly difficult psychic circumstances had a recurrent dream between her seventh and tenth years: "*The moon-lady was always waiting for me down by the water at the landing-stage, to take me to her island.*" Unfortunately she could never remember what happened there, but it was so beautiful that she often prayed she might have this dream again. Although, as is evident, the two dreamers are not identical, the *island motif* also occurred in the previous dream as the inaccessible mountain crest.

345 Thirty years later, the dreamer of the moon-lady had a dramatic fantasy:

346 "*I am climbing a steep dark mountain, on top of which stands a domed castle. I enter and go up a winding stairway to the left. Arriving inside the dome, I find myself in the presence of a woman wearing a head-dress of cow's horns. I recognize her immediately as the* moon-lady *of my childhood dreams. At her behest I look to the right and see a dazzlingly bright sun shining on the other side of a deep chasm. Over the chasm stretches a narrow, transparent bridge, upon which I step, conscious of the fact that in no circumstances must I look down. An uncanny fear seizes me, and I hesitate. Treachery seems to be in the air, but at last I go across and stand before the sun. The sun speaks: 'If you can approach me nine times without being burned, all will be well.' But I grow more and more afraid, finally I do look down, and I see a black tentacle like that of an octopus groping towards me from underneath the sun. I step back in fright and plunge into the abyss. But instead of being dashed*

to pieces. I lie in the arms of the Earth Mother. When I try to look into her face, she turns to clay and I find myself lying on the earth.

347 It is remarkable how the beginning of this fantasy agrees with the dream. The moon-lady above is clearly distinguished from the Earth Mother below. The former urges the dreamer to her somewhat perilous adventure with the sun; the latter catches her protectively in her maternal arms. The dreamer, as the one in danger, would therefore seem to be in the role of the Kore.

348 Let us now turn back to our dream-series:

349 11. *X sees two pictures in a dream, painted by the Scandinavian painter Hermann Christian Lund.*

I. *"The first picture is of a Scandinavian peasant room. Peasant girls in gay costumes are walking about arm in arm (that is, in a row). The middle one is smaller than the rest and, besides this, has a hump and keeps turning her head back. This, together with her peculiar glance, gives her a witchlike look.*

II. *"The second picture shows a dragon with its neck stretched out over the whole picture and especially over a girl, who is in the dragon's power and cannot move, for as soon as she moves, the dragon, which can make its body big or little at will, moves too, and when the girl wants to get away it simply stretches out its neck over her, and so catches her again. Strangely enough, the girl has no face, at least I couldn't see it."*

350 The painter is an invention of the dream. The animus often appears as a painter or has some kind of projection apparatus, or is a cinema-operator or owner of a picture gallery. All this refers to the animus as the function mediating between conscious and unconscious: the unconscious contains pictures which are transmitted, that is, made manifest, by the animus, either as fantasies or, unconsciously, in the patient's own life and actions. The animus-projection gives rise to fantastic relationships of love and hatred for "heroes" or "demons." The favourite victims are tenors, artists, movie-stars, athletic champions, etc. In the first picture the maiden is characterized as demonic, with a hump and an evil look "over her shoulder." (Hence amulets against the evil eye are often worn by primitives on the nape of the neck, for the vulnerable spot is at the back, where you can't see.)

greatest role imaginable. But as long as a woman is content to be a *femme à homme*, she has no feminine individuality. She is empty and merely glitters—a welcome vessel for masculine projections. Woman as a personality, however, is a very different thing: here illusion no longer works. So that when the question of personality arises, which is as a rule the painful fact of the second half of life, the childish form of the self disappears too.

356 All that remains for me now is to describe the Kore as observable in man, the *anima*. Since a man's wholeness, in so far as he is not constitutionally homosexual, can only be a masculine personality, the feminine figure of the anima cannot be catalogued as a type of supraordinate personality but requires a different evaluation and position. In the products of unconscious activity, the anima appears equally as maiden and mother, which is why a personalistic interpretation always reduces her to the personal mother or some other female person. The real meaning of the figure naturally gets lost in the process, as is inevitably the case with all these reductive interpretations whether in the sphere of the psychology of the unconscious or of mythology. The innumerable attempts that have been made in the sphere of mythology to interpret gods and heroes in a solar, lunar, astral, or meteorological sense contribute nothing of importance to the understanding of them; on the contrary, they all put us on a false track. When, therefore, in dreams and other spontaneous products, we meet with an unknown female figure whose significance oscillates between the extremes of goddess and whore, it is advisable to let her keep her independence and not reduce her arbitrarily to something known. If the unconscious shows her as an "unknown," this attribute should not be got rid of by main force with a view to arriving at a "rational" interpretation. Like the "supraordinate personality," the anima is bipolar and can therefore appear positive one moment and negative the next; now young, now old; now mother, now maiden; now a good fairy, now a witch; now a saint, now a whore. Besides this ambivalence, the anima also has "occult" connections with "mysteries," with the world of darkness in general, and for that reason she often has a religious tinge. Whenever she emerges with some degree of clarity, she always has a peculiar relationship to *time*: as a rule she is more or less immortal, because outside time. Writers who have tried

351 In the second picture the maiden is portrayed as the innocent victim of the monster. Just as before there was a relationship of identity between the sky-woman and the bear, so here between the young girl and the dragon—which in practical life is often rather more than just a bad joke. Here it signifies a widening of the conscious personality, i.e., through the helplessness of the victim on the one hand and the dangers of the humpback's evil eye and the dragon's might on the other.

352 iv. (part dream, part visual imagination). "*A magician is demonstrating his tricks to an Indian prince. He produces a beautiful young girl from under a cloth. She is a dancer, who has the power to change her shape or at least hold her audience spellbound by faultless illusion. During the dance she dissolves with the music into a swarm of bees. Then she changes into a leopard, then into a jet of water, then into an octopus that has twined itself about a young pearl-fisher. Between times, she takes human form again at the dramatic moment. She appears as a she-ass bearing two baskets of wonderful fruits. Then she becomes a many-coloured peacock. The prince is beside himself with delight and calls her to him. But she dances on, now naked, and even tears the skin from her body, and finally falls down—a naked skeleton. This is buried, but at night a lily grows out of the grave, and from its cup there rises a white lady, who floats slowly up to the sky.*"

353 This piece describes the successive transformations of the illusionist (artistry in illusion being a specifically feminine talent) until she becomes a transfigured personality. The fantasy was not invented as a sort of allegory; it was part dream, part spontaneous imagery.

354 v. "*I am in a church made of grey sandstone. The apse is built rather high. Near the tabernacle a girl in a red dress is hanging on the stone cross of the window.*" (Suicide?)

355 Just as in the preceding cases the sacrifice of a child or a sheep played a part, so here the sacrifice of the maiden hanging on the "cross." The death of the dancer is also to be understood in this sense, for these maidens are always doomed to die, because their exclusive domination of the feminine psyche hinders the individuation process, that is, the maturation of personality. The "maiden" corresponds to the anima of the man and makes use of it to gain her natural ends, in which illusion plays the

their hand at this figure have never failed to stress the anima's peculiarity in this respect. I would refer to the classic descriptions in Rider Haggard's *She* and *The Return of She*, in Pierre Benoit's *L'Atlantide*, and above all in the novel of the young American author, William M. Sloane, *To Walk the Night*. In all these accounts, the anima is outside time as we know it and consequently immensely old or a being who belongs to a different order of things.

357 Since we can no longer or only partially express the archetypes of the unconscious by means of figures in which we religiously believe, they lapse into unconsciousness again and hence are unconsciously projected upon more or less suitable human personalities. To the young boy a clearly discernible anima-form appears in his mother, and this lends her the radiance of power and superiority or else a daemonic aura of even greater fascination. But because of the anima's ambivalence, the projection can be entirely negative. Much of the fear which the female sex arouses in men is due to the projection of the anima-image. An infantile man generally has a maternal anima; an adult man, the figure of a younger woman. The senile man finds compensation in a very young girl, or even a child.

[3. *Case Z*]

358 The anima also has affinities with animals, which symbolize her characteristics. Thus she can appear as a snake or a tiger or a bird. I quote by way of example a dream-series that contains transformations of this kind:[14]

359 i. *A white bird perches on a table. Suddenly it changes into a fair-haired seven-year-old girl and just as suddenly back into a bird, which now speaks with a human voice.*

360 ii. *In an underground house, which is really the underworld, there lives an old magician and prophet with his "daughter." She is, however, not really his daughter, she is a dancer, a very loose person, but is blind and seeks healing.*

361 iii. *A lonely house in a wood, where an old scholar is living. Suddenly his daughter appears, a kind of ghost, complaining that people only look upon her as a figment of fancy.*

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[14] Only extracts from the dreams are given, so far as they bear on the anima.

362 iv. *On the façade of a church there is a Gothic Madonna, who is alive and is the "unknown and yet known woman." Instead of a child, she holds in her arms a sort of flame or a snake or a dragon.*

363 v. *A black-clad "countess" kneels in a dark chapel. Her dress is hung with costly pearls. She has red hair, and there is something uncanny about her. Moreover, she is surrounded by the spirits of the dead.*

364 vi. *A female snake comports herself tenderly and insinuatingly, speaking with a human voice. She is only "accidentally" shaped like a snake.*

365 vii. *A bird speaks with the same voice, but shows herself helpful by trying to rescue the dreamer from a dangerous situation.*

366 viii. *The unknown woman sits, like the dreamer, on the tip of a church-spire and stares at him uncannily across the abyss.*

367 ix. *The unknown woman suddenly appears as an old female attendant in an underground public lavatory with a temperature of 40° below zero.*

368 x. *The unknown woman leaves the house as a* petite bourgeoise *with a female relation, and in her place there is suddenly an over-life-size goddess clad in blue, looking like Athene.*

369 xi. *Then she appears in a church, taking the place of the altar, still over-life-size but with veiled face.*

370 In all these dreams[16] the central figure is a mysterious feminine being with qualities like those of no woman known to the dreamer. The unknown is described as such in the dreams themselves, and reveals her extraordinary nature firstly by her power to change shape and secondly by her paradoxical ambivalence. Every conceivable shade of meaning glitters in her, from the highest to the lowest.

371 *Dream* i shows the anima as elflike, i.e., only partially human. She can just as well be a bird, which means that she may belong wholly to nature and can vanish (i.e., become unconscious) from the human sphere (i.e., consciousness).

372 *Dream* ii shows the unknown woman as a mythological figure from the beyond (the unconscious). She is the *soror* or *filia mystica* of a hierophant or "philosopher," evidently a parallel to

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[16] The following statements are not meant as "interpretations" of the dreams. They are intended only to sum up the various forms in which the anima appears.

those mystic syzygies which are to be met with in the figures of Simon Magus and Helen, Zosimos and Theosebeia, Comarius and Cleopatra, etc. Our dream-figure fits in best with Helen. A really admirable description of anima psychology in a woman is to be found in Erskine's *Helen of Troy*.

373 *Dream iii* presents the same theme, but on a more fairytale-like plane. Here the anima is shown as rather spookish.

374 *Dream iv* brings the anima nearer to the Mother of God. The child refers to the mystic speculations on the subject of the redemptive serpent and the fiery nature of the redeemer.

375 In *dream v*, the anima is visualized somewhat romantically as the distinguished, fascinating woman, who nevertheless has dealings with spirits.

376 *Dreams vi and vii* bring theriomorphic variations. The anima's identity is at once apparent to the dreamer because of the voice and what it says. The anima has accidentally taken the form of a snake, just as in *dream i* she changed with the greatest ease into a bird and back again. As a snake, she is playing the negative role, as a bird the positive.

377 *Dream viii* shows the dreamer confronted with his anima. This takes place high above the ground, i.e., above human reality. Obviously it is a case of dangerous fascination by the anima.

378 *Dream ix* signifies the anima's deep plunge into an extremely subordinate position, where the last trace of fascination has gone and only human sympathy is left.

379 *Dream x* shows the paradoxical double nature of the anima: banal mediocrity and Olympian divinity.

380 *Dream xi* restores the anima to the Christian church, not as an icon but as the altar itself. The altar is the place of sacrifice and also the receptacle for consecrated relics.

381 To throw even a moderate light on all these anima associations would require special and very extensive investigation, which would be out of place here because, as we have already said, the anima has only an indirect bearing on the interpretation of the hermaphrodite figure. I have presented this dream-series simply for the purpose of giving the reader some idea of the empirical material on which the idea of the anima is based.[15] From this series and others like it we get an average picture of that strange factor which has such an important part to play in the

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[15] Cf. the third paper in this volume.

masculine psyche, and which naïve presumption invariably identifies with certain women, imputing to them all the illusions that swarm in the male Eros.

382 It seems clear enough that the man's anima found occasion for projection in the Demeter cult. The Kore doomed to her subterranean fate, the two-faced mother, and the theriomorphic aspects of both afforded the anima ample opportunity to reflect herself, shimmering and equivocal, in the Eleusinian cult, or rather to experience herself there and fill the celebrants with her unearthly essence, to their lasting gain. For a man, anima experiences are always of immense and abiding significance.

383 But the Demeter-Kore myth is far too feminine to have been merely the result of an anima projection. Although the anima can, as we have said, experience herself in Demeter-Kore, she is yet of a wholly different nature. She is in the highest degree *femme à homme*, whereas Demeter-Kore exists on the plane of mother-daughter experience, which is alien to man and shuts him out. In fact, the psychology of the Demeter cult bears all the features of a matriarchal order of society, where the man is an indispensable but on the whole disturbing factor.

V

THE PHENOMENOLOGY OF THE SPIRIT IN FAIRYTALES

ON THE PSYCHOLOGY OF THE TRICKSTER-FIGURE

THE PHENOMENOLOGY OF THE SPIRIT IN FAIRYTALES[1]

384 One of the unbreakable rules in scientific research is to take an object as known only so far as the inquirer is in a position to make scientifically valid statements about it. "Valid" in this sense simply means what can be verified by facts. The object of inquiry is the natural phenomenon. Now in psychology, one of the most important phenomena is the *statement*, and in particular its form and content, the latter aspect being perhaps the more significant with regard to the nature of the psyche. The first task that ordinarily presents itself is the description and arrangement of events, then comes the closer examination of the laws of their living behaviour. To inquire into the *substance* of what has been observed is possible in natural science only where there is an Archimedean point outside. But the psyche has no such outside standpoint—only the psyche can observe the psyche. Consequently, knowledge of the psychic substance is impossible for us, at least with the means at present available. This does not rule out the possibility that the atomic physics of the future may supply us with the said Archimedean point. For the time being, however, our subtlest lucubrations can establish no more than is expressed in the statement: this is how the psyche behaves. The honest investigator will piously refrain from meddling with questions of substance. I do not think it superfluous to acquaint my reader with the necessary limitations that psychology voluntarily imposes on itself, for he will then be in a position to appreciate the phenomenological standpoint of modern psychology, which is not always understood. This

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[1] [First published as a lecture, "Zur Psychologie des Geistes," in the *Eranos-Jahrbuch 1945*. Revised and published as "Zur Phänomenologie des Geistes im Märchen," *Symbolik des Geistes* (Zurich, 1948), from which the present translation was made. This translation was published, in a slightly different version, in *Spirit and Nature* (Papers from the Eranos Yearbooks, 1; New York, 1954; London, 1954).—Editors.]

standpoint does not exclude the existence of faith, conviction, and experienced certainties of whatever description, nor does it contest their possible validity. Great as is their importance for the individual and for collective life, psychology completely lacks the means to prove their validity in the scientific sense. One may lament this incapacity on the part of science, but that does not enable it to jump over its own shadow.

1. CONCERNING THE WORD 'SPIRIT'

385 The word 'spirit' possesses such a wide range of application that it requires considerable effort to make clear to oneself all the things it can mean. Spirit, we say, is the principle that stands in opposition to matter. By this we understand an immaterial substance or form of existence which on the highest and most universal level is called 'God.' We imagine this immaterial substance also as the vehicle of psychic phenomena or even of life itself. In contradiction to this view there stands the antithesis: spirit and nature. Here the concept of spirit is restricted to the supernatural or anti-natural, and has lost its substantial connection with psyche and life. A similar restriction is implied in Spinoza's view that spirit is an attribute of the One Substance. Hylozoism goes even further, taking spirit to be a quality of matter.

386 A very widespread view conceives spirit as a higher and psyche as a lower principle of activity, and conversely the alchemists thought of spirit as the *ligamentum animae et corporis*, obviously regarding it as a *spiritus vegetativus* (the later life-spirit or nerve-spirit). Equally common is the view that spirit and psyche are essentially the same and can be separated only arbitrarily. Wundt takes spirit as 'the inner being, regardless of any connection with an outer being.' Others restrict spirit to certain psychic capacities or functions or qualities, such as the capacity to think and reason in contradistinction to the more 'soulful' sentiments. Here spirit means the sum-total of all the phenomena of rational thought, or of the intellect, including the will, memory, imagination, creative power, and aspirations motivated by ideals. Spirit has the further connotation of *sprightliness*, as when we say that a person is 'spirited,' mean-

ing that he is versatile and full of ideas, with a brilliant, witty, and surprising turn of mind. Again, spirit denotes a certain attitude or the principle underlying it, for instance, one is "educated in the spirit of Pestalozzi," or one says that the "spirit of Weimar is the immortal German heritage." A special instance is the time-spirit, or spirit of the age, which stands for the principle and motive force behind certain views, judgments, and actions of a collective nature. Then there is the "objective spirit,"[2] by which is meant the whole stock of man's cultural possessions with particular regard to his intellectual and religious achievements.

387 As linguistic usage shows, spirit in the sense of an attitude has unmistakable leanings towards personification: the spirit of Pestalozzi can also be taken concretistically as his ghost or imago, just as the spirits of Weimar are the personal spectres of Goethe and Schiller; for spirit still has the spookish meaning of the soul of one departed. The "cold breath of the spirits" points on the one hand to the ancient affinity of ψυχή with ψυχρός and ψῦχος, which both mean "cold," and on the other hand to the original meaning of πνεῦμα, which simply denoted "air in motion"; and in the same way animus and anima were connected with ἄνεμος, "wind." The German word *Geist* probably has more to do with something frothing, effervescing, or fermenting; hence affinities with *Gischt* (foam), *Gäscht* (yeast), *ghost*, and also with the emotional *ghastly* and *aghast*, are not to be rejected. From time immemorial emotion has been regarded as possession, which is why we still say today, of a hot-tempered person, that he is possessed of a devil or that an evil spirit has entered into him.[3] Just as, according to the old view, the spirits or souls of the dead are of a subtle disposition like a vapour or a smoke, so to the alchemist *spiritus* was a subtle, volatile, active, and vivifying essence, such as alcohol was understood to be, and all the arcane substances. On this level, spirit includes spirits of salts, spirits of ammonia, formic spirit, etc.

388 This score or so of meanings and shades of meaning attributable to the word "spirit" make it difficult for the psychologist to delimit his subject conceptually, but on the other hand they lighten the task of describing it, since the many different aspects

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[2] An Hegelian term, roughly equivalent to our "spirit of man."—TRANS.]

[3] See my "Spirit and Life."

go to form a vivid and concrete picture of the phenomenon in question. We are concerned with a functional complex which originally, on the primitive level, was felt as an invisible, breathlike "presence." William James has given us a lively account of this primordial phenomenon in his *Varieties of Religious Experience*. Another well-known example is the wind of the Pentecostal miracle. The primitive mentality finds it quite natural to personify the invisible presence as a ghost or demon. The souls or spirits of the dead are identical with the psychic activity of the living; they merely continue it. The view that the psyche is a spirit is implicit in this. When therefore something psychic happens in the individual which he feels as belonging to himself, that something is his own spirit. But if anything psychic happens which seems to him strange, then it is somebody else's spirit, and it may be causing a possession. The spirit in the first case corresponds to the subjective attitude, in the latter case to public opinion, to the time-spirit, or to the original, not yet human, anthropoid disposition which we also call the *unconscious*.

389 In keeping with its original wind-nature, spirit is always an active, winged, swift-moving being as well as that which vivifies, stimulates, incites, fires, and inspires. To put it in modern language, spirit is the dynamic principle, forming for that very reason the classical antithesis of matter—the antithesis, that is, of its stasis and inertia. Basically it is the contrast between life and death. The subsequent differentiation of this contrast leads to the actually very remarkable opposition of spirit and nature. Even though spirit is regarded as essentially alive and enlivening, one cannot really feel nature as unspiritual and dead. We must therefore be dealing here with the (Christian) postulate of a spirit whose life is so vastly superior to the life of nature that in comparison with it the latter is no better than death.

390 This special development in man's idea of spirit rests on the recognition that its invisible presence is a psychic phenomenon, i.e., one's own spirit, and that this consists not only of upsurges of life but of formal products too. Among the first, the most prominent are the images and shadowy presentations that occupy our inner field of vision; among the second, thinking and reason, which organize the world of images. In this way a tran-

scendent spirit superimposed itself upon the original natural life-spirit and even swung over to the opposite position, as though the latter were merely naturalistic. The transcendent spirit became the supranatural and transmundane cosmic principle of order and as such was given the name of "God," or at least it became an attribute of the One Substance (as in Spinoza) or one Person of the Godhead (as in Christianity).

391 The corresponding development of spirit in the reverse, hylozoistic direction—*a maiori ad minus*—took place under anti-Christian auspices in materialism. The premise underlying this reaction is the exclusive certainty of the spirit's identity with psychic functions whose dependence upon brain and metabolism became increasingly clear. One had only to give the One Substance another name and call it "matter," to produce the idea of a spirit which was entirely dependent on nutrition and environment, and whose highest form was the intellect or reason. This meant that the original pneumatic presence had taken up its abode in man's physiology, and a writer like Klages could arraign the spirit as the "adversary of the soul."[4] For it was into this latter concept that the original spontaneity of the spirit withdrew after it had been degraded to a servile attribute of matter. Somewhere or other the *deus ex machina* quality of spirit had to be preserved—if not in the spirit itself, then in its synonym the soul, that glancing, Aeolian[5] thing, elusive as a butterfly (anima, ψυχή).

392 Even though the materialistic conception of the spirit did not prevail everywhere, it still persisted outside the sphere of religion, in the realm of conscious phenomena. Spirit as "subjective spirit" came to mean a purely endopsychic phenomenon, while "objective spirit" did not mean the universal spirit, or God, but merely the sum total of intellectual and cultural possessions which make up our human institutions and the content of our libraries. Spirit had forfeited its original nature, its autonomy and spontaneity over a very wide area, with the solitary exception of the religious field, where, at least in principle, its pristine character remained unimpaired.

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[4] Ludwig Klages, *Der Geist als Widersacher der Seele.*

[5] *Soul*, from Old German *saiwalô*, may be cognate with αἰόλος, 'quick-moving, changeful of hue, shifting.' It also has the meaning of 'wily' or 'shifty': hence an air of probability attaches to the alchemical definition of anima as Mercurius.

In this résumé we have described an entity which presents itself to us as an immediate psychic phenomenon distinguished from other psychisms whose existence is naïvely believed to be causally dependent upon physical influences. A connection between spirit and physical conditions is not immediately apparent, and for this reason it was credited with immateriality to a much higher degree than was the case with psychic phenomena in the narrower sense. Not only is a certain physical dependence attributed to the latter, but they are themselves thought of as possessing a kind of materiality, as the idea of the subtle body and the Chinese *kuei*-soul clearly show. In view of the intimate connection that exists between certain psychic processes and their physical parallels we cannot very well accept the total immateriality of the psyche. As against this, the *consensus omnium* insists on the immateriality of spirit, though not everyone would agree that it also has a reality of its own. It is, however, not easy to see why our hypothetical "matter," which looks quite different from what it did even thirty years ago, alone should be real, and spirit not. Although the idea of immateriality does not in itself exclude that of reality, popular opinion invariably associates reality with materiality. Spirit and matter may well be forms of one and the same transcendental being. For instance the Tantrists, with as much right, say that matter is nothing other than the concreteness of God's thoughts. The sole immediate reality is the psychic reality of conscious contents, which are as it were labelled with a spiritual or material origin as the case may be.

393 The hallmarks of spirit are, firstly, the principle of spontaneous movement and activity; secondly, the spontaneous capacity to produce images independently of sense perception; and thirdly, the autonomous and sovereign manipulation of these images. This spiritual entity approaches primitive man from outside; but with increasing development it gets lodged in man's consciousness and becomes a subordinate function, thus apparently forfeiting its original character of autonomy. That character is now retained only in the most conservative views, namely in the religions. The descent of spirit into the sphere of human consciousness is expressed in the myth of the divine νοῦς caught in the embrace of φύσις. This process, con-

folding over the ages is probably an unavoidable necessity, and the religions would find themselves in a very forlorn situation if they believed in the attempt to hold up evolution. Their task, if they are well advised, is not to impede the ineluctable march of events, but to guide it in such a way that it can proceed without fatal injury to the soul. The religions should therefore constantly recall to us the origin and original character of the spirit, lest man should forget what he is drawing into himself and with what he is filling his consciousness. He himself did not create the spirit, rather the spirit makes *him* creative, always spurring him on, giving him lucky ideas, staying power, "enthusiasm" and "inspiration." So much, indeed, does it permeate his whole being that he is in gravest danger of thinking that he actually created the spirit and that he "has" it. In reality, however, the primordial phenomenon of the spirit takes possession of *him*, and, while appearing to be the willing object of human intentions, it binds his freedom, just as the physical world does, with a thousand chains and becomes an obsessive *idée-force*. Spirit threatens the naïve-minded man with inflation, of which our own times have given us the most horribly instructive examples. The danger becomes all the greater the more our interest fastens upon external objects and the more we forget that the differentiation of our relation to nature should go hand in hand with a correspondingly differentiated relation to the spirit, so as to establish the necessary balance. If the outer object is not offset by an inner, unbridled materialism results, coupled with maniacal arrogance or else the extinction of the autonomous personality, which is in any case the ideal of the totalitarian mass state.

394 As can readily be seen, the common modern idea of spirit ill accords with the Christian view, which regards it as the *summum bonum*, as God himself. To be sure, there is also the idea of an evil spirit. But the modern idea cannot be equated with that either, since for us spirit is not necessarily evil; we would have to call it morally indifferent or neutral. When the Bible says "God is spirit," it sounds more like the definition of a substance, or like a qualification. But the devil too, it seems, is endowed with the same peculiar spiritual substance, albeit an evil and corrupt one. The original identity of substance is

still expressed in the idea of the fallen angel, as well as in the close connection between Yahweh and Satan in the Old Testament. There may be an echo of this primitive connection in the Lord's Prayer, where we say "Lead us not into temptation"—for is not this really the business of the tempter, the devil himself?

395 This brings us to a point we have not considered at all in the course of our observations so far. We have availed ourselves of cultural and everyday conceptions which are the product of human consciousness and its reflections, in order to form a picture of the psychic modes of manifestation of the factor "spirit." But we have yet to consider that because of its original autonomy,[8] about which there can be no doubt in the psychological sense, the spirit is quite capable of staging its own manifestations spontaneously.

II. SELF-REPRESENTATION OF THE SPIRIT IN DREAMS

396 The psychic manifestations of the spirit indicate at once that they are of an archetypal nature—in other words, the phenomenon we call spirit depends on the existence of an autonomous primordial image which is universally present in the preconscious makeup of the human psyche. As usual, I first came up against this problem when investigating the dreams of my patients. It struck me that a certain kind of father-complex has a "spiritual" character, so to speak, in the sense that the father-image gives rise to statements, actions, tendencies, impulses, opinions, etc., to which one could hardly deny the attribute "spiritual." In men, a positive father-complex very often produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and values; while in women, it induces the liveliest spiritual aspirations and interests. In dreams it is always the father-figure from whom the decisive convictions, prohibitions, and wise counsels ema-

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[8] Even if one accepts the view that a self-revelation of spirit—an apparition for instance—is nothing but an hallucination, the fact remains that this is a spontaneous psychic event not subject to our control. At any rate it is an autonomous complex, and that is quite sufficient for our purpose.

nate. The invisibility of this source is frequently emphasized by the fact that it consists simply of an authoritative voice which passes final judgments.[7] Mostly, therefore, it is the figure of a "wise old man" who symbolizes the spiritual factor. Sometimes the part is played by a "real" spirit, namely the ghost of one dead, or, more rarely, by grotesque gnome-like figures or talking animals. The dwarf forms are found, at least in my experience, mainly in women; hence it seems to me logical that in Ernst Barlach's play *Der tote Tag* (1912), the gnome-like figure of Steissbart (Rumpbeard) is associated with the mother, just as Bes is associated with the mother-goddess at Karnak. In both sexes the spirit can also take the form of a boy or a youth. In women he corresponds to the so-called "positive" animus who indicates the possibility of conscious spiritual effort. In men his meaning is not so simple. He can be positive, in which case he signifies the "higher" personality, the self or *filius regius* as conceived by the alchemists.[8] But he can also be negative, and then he signifies the infantile shadow.[9] In both cases the boy means some form of spirit.[10] Graybeard and boy belong together. The pair of them play a considerable role in alchemy as symbols of Mercurius.

397 It can never be established with one-hundred-per-cent certainty whether the spirit-figures in dreams are morally good. Very often they show all the signs of duplicity, if not of outright malice. I must emphasize, however, that the grand plan on which the unconscious life of the psyche is constructed is so inaccessible to our understanding that we can never know what evil may not be necessary in order to produce good by enantiodromia, and what good may very possibly lead to evil. Sometimes the *probate spiritus* recommended by John cannot, with the best will in the world, be anything other than a cautious and patient waiting to see how things will finally turn out.

398 The figure of the wise old man can appear so plastically, not only in dreams but also in visionary meditation (or what we call

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[7] Cf. *Psychology and Alchemy*, pp. 49ff.

[8] Cf. the vision of the "naked boy" in Meister Eckhart (trans. by Evans, I, p. 438).

[9] I would remind the reader of the "boys" in Bruno Goetz's novel *Das Reich ohne Raum*.

[10] Cf. the paper on the "Child Archetype" in this volume, pars. 268ff.

active imagination, or, as is sometimes apparently the case in India, it takes over the role of a guru.[14] The wise old man appears in dreams in the guise of a magician, doctor, priest, teacher, professor, grandfather, or any other person possessing authority. The archetype of spirit in the shape of a man, hobgoblin, or animal always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one's own resources. The archetype compensates this state of spiritual deficiency by contents designed to fill the gap. An excellent example of this is the dream about the white and black magicians, which tried to compensate the spiritual difficulties of a young theological student. I did not know the dreamer myself, so the question of my personal influence is ruled out. He dreamed *he was standing in the presence of a sublime hieratic figure called the "white magician," who was nevertheless clothed in a long black robe. This magician had just ended a lengthy discourse with the words "And for this we require the help of the black magician." Then the door suddenly opened and another old man came in, the "black magician," who however was dressed in a white robe. He too looked noble and sublime. The black magician evidently wanted to speak with the white, but hesitated to do so in the presence of the dreamer. At that the white magician, pointing to the dreamer, said, "Speak, he is an innocent." So the black magician began to relate a strange story of how he had found the lost keys of Paradise and did not know how to use them. He had, he said, come to the white magician for an explanation of the secret of the keys. He told him that the king of the country in which he lived was seeking a suitable tomb for himself. His subjects had chanced to dig up an old sarcophagus containing the mortal remains of a virgin. The king opened the sarcophagus, threw away the bones, and had the empty sarcophagus buried again for later use. But no sooner had the bones seen the light of day than the being to whom they once had belonged*

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[14] Hence the many miraculous stories about rishis and mahatmas. A cultivated Indian with whom I once conversed on the subject of gurus told me, when I asked him who his guru had been, that it was Shankaracharya, who lived in the 8th and 9th centuries. "But that is the celebrated commentator," I remarked in amazement. Whereupon he replied, "Yes, so he was; naturally it was his spirit," not in the least perturbed by my Western bewilderment.

the virgin changed into a black horse that galloped off into the desert. The black magician followed it across the sandy wastes and beyond, and there, after many vicissitudes and difficulties, he found the lost keys of Paradise. That was the end of the story, and also, unfortunately, of the dream.

399 Here the compensation certainly did not fall out as the dreamer would wish by handing him a solution on a plate; rather it confronted him with a problem to which I have already alluded, and one which life is always bringing us up against: namely, the uncertainty of all moral valuation, the bewildering interplay of good and evil, and the remorseless concatenation of guilt, suffering, and redemption. This path to the primordial religious experience is the right one, but how many can recognize it? It is like a still small voice, and it sounds from afar. It is ambiguous, questionable, dark, presaging danger and hazardous adventure; a razor-edged path, to be trodden for God's sake only, without assurance and without sanction.

III. THE SPIRIT IN FAIRYTALES

400 I would gladly present the reader with some more modern dream-material, but I fear that the individualism of dreams would make too high a demand upon our exposition and would claim more space than is here at our disposal. We shall therefore turn to folklore, where we need not get involved in the grim confrontations and entanglements of individual case histories and can observe the variations of the spirit motif without having to consider conditions that are more or less unique. In myths and fairytales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as "formation, transformation / the eternal Mind's eternal recreation."

401 The frequency with which the spirit type appears as an old man is about the same in fairytales as in dreams.[13] The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea—in other words, a spiritual function or an endopsychic autom-

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[13] I am indebted to Mrs. H. von Roques and Dr. Marie-Louise von Franz for the fairytale material used here.

and his own resources fail him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man. An Estonian fairytale[13] tells how an ill-treated orphan boy who had let a cow escape was afraid to return home again for fear of more punishment. So he ran away, chancing to luck. He naturally got himself into a hopeless situation, with no visible way out. Exhausted, he fell into a deep sleep. When he awoke, it seemed to him that he had something liquid in his mouth, and he saw a little old man with a long grey beard standing before him, who was in the act of replacing the stopper in his little milk-flask. "Give me some more to drink," begged the boy. "You have had enough for today," replied the old man. "If my path had not chanced to lead me to you, that would assuredly have been your last sleep, for when I found you, you were half dead." Then the old man asked the boy who he was and where he wanted to go. The boy recounted everything he could remember happening to him up to the beating he had received the previous evening. "My dear child," said the old man, "I understand you: you are no better and no worse off than many others whose dear protectors and comforters rest in their coffins under the earth. You can no longer turn back. Now that you have run away, you must seek a new fortune in the world. As I have neither house nor home, nor wife nor child, I cannot take you under my care, but I will give you some good advice for nothing."

401 So far the old man has been expressing no more than what the boy, the hero of the tale, could have thought out for himself. Having given way to the stress of emotion and simply run off like that into the blue, he would at least have had to reflect that he needed food. It would also have been necessary at such a moment to consider his position. The whole story of his life up to the recent past would then have passed before his mind, as is usual in such cases. An anamnesis of this kind is a purpose-

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[13] From Finnische und estnische Volksmärchen, No. 68, p. 208: "How an Orphan Boy Unexpectedly Found His Luck." [The German collections of tales here cited are listed under "Folktales" in the Bibliography. English titles of tales are given in brackets, but no attempt has been made to locate published translations.—Editors.]

for a process whose aim is to gather all the assets of the whole personality together at the moment when all one's spiritual and physical forces are challenged, and with this united strength to fling open the door of the future. No one can help the boy to do this; he has to rely entirely on himself. There is no going back. This realization will give the necessary resolution to his actions. By forcing him to face the issue, the old man saves him the trouble of making up his mind. Indeed the old man is himself this purposeful reflection and concentration of moral and physical forces that comes about spontaneously in the psychic space outside consciousness when conscious thought is not yet—or is no longer—possible. The concentration and tension of psychic forces have something about them that always looks like magic: they develop an unexpected power of endurance which is often superior to the conscious effort of will. One can observe this experimentally in the artificial concentration induced by hypnosis: in my demonstrations I used regularly to put an hysterical girl, of weak bodily build, into a deep hypnotic sleep and then get her to lie with the back of her head on one chair and her heels resting on another, stiff as a board, and leave her there for about a minute. Her pulse would gradually go up to 90. A husky young athlete among the students tried in vain to imitate this feat with a conscious effort of will. He collapsed in the middle with his pulse racing at 120.

403 When the clever old man had brought the boy to this point he could begin his good advice, i.e., the situation no longer looked hopeless. He advised him to continue his wanderings, always to the eastward, where after seven years he would reach the great mountain that betokened his good fortune. The bigness and tallness of the mountain allude to his adult personality.[14] Concentration of his powers brings assurance and is therefore the best guarantee of success.[15] From now on he will

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[14] The mountain stands for the goal of the pilgrimage and ascent, hence it often has the psychological meaning of the self. The I Ching describes the goal as follows: "The king introduces him / To the Western Mountain" (trans. by Wilhelm and Baynes, p. 78: Hexagram 17, "Following"). Cf. Honorius of Autun (Expositio in Cant. Cant., [illegible], col. 389): "The mountains are prophets." Richard of St. Victor says: "Vis videre Christum transfiguratum? Ascende in montem istum, et cognosce te ipsum." (Do you wish to see the transfigured Christ? Ascend this mountain and learn to know yourself.) [illegible]

[15] In this respect we would call attention to the phenomenology of yoga.

lack for nothing. "Take my scrip and my flask," says the old man, "and each day you will find in them all the food and drink you need." At the same time he gave him a burdock leaf that could change into a boat whenever the boy had to cross water.

404 Often the old man in fairytales asks questions like who? why? whence? and whither?[16] for the purpose of inducing self-reflection and mobilizing the moral forces, and more often still he gives the necessary magical talisman,[17] the unexpected and improbable power to succeed, which is one of the peculiarities of the unified personality in good or bad alike. But the intervention of the old man—the spontaneous objectivation of the archetype—would seem to be equally indispensable, since the conscious will by itself is hardly ever capable of uniting the personality to the point where it acquires this extraordinary power to succeed. For that, not only in fairytales but in life generally, the objective intervention of the archetype is needed, which checks the purely affective reactions with a chain of inner confrontations and realizations. These cause the who? where? how? why? to emerge clearly and in this wise bring knowledge of the immediate situation as well as of the goal. The resultant enlightenment and untying of the fatal tangle often has something positively magical about it—an experience not unknown to the psychotherapist.

405 The tendency of the old man to set one thinking also takes the form of urging people to "sleep on it." Thus he says to the girl who is searching for her lost brothers: "Lie down:

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[16] There are numerous examples of this: *Spanische und Portugiesische Volksmärchen*, pp. 158, 199 ("The White Parrot" and "Queen Rose, or Little Tom"); *Russische Volksmärchen*, p. 149 ("The Girl with No Hands"); *Balkanmärchen*, p. 64 ("The Shepherd and the Three Samovilas (Nymphs)"); *Märchen aus Iran*, pp. 150ff. ("The Secret of the Bath of Windburg"); *Nordische Volksmärchen*, I, p. [illegible] ("The Werewolf").

[17] To the girl looking for her brothers he gives a ball of thread that rolls towards them (*Finnische und Estnische Volksmärchen*, p. 260: "The Contending Brothers"). The prince who is searching for the kingdom of heaven is given a boat that goes by itself (*Deutsche Märchen seit Grimm*, pp. 381f.: "The Iron Boots"). Other gifts are a flute that sets everybody dancing (*Balkanmärchen*, p. 173: "The Twelve Crumbs"), or the path-finding ball, the staff of invisibility (*Nordische Volksmärchen*, I, p. 97: "The Princess with the Twelve Pairs of Golden Shoes"), miraculous dogs (ibid., p. 287: "The Three Dogs"), or a book of secret wisdom (*Chinesische Volksmärchen*, p. 258: "Jang Liang").

morning is cleverer than evening.[18] He also sees through the gloomy situation of the hero who has got himself into trouble, or at least can give him such information as will help him on his journey. To this end he makes ready use of animals, particularly birds. To the prince who has gone in search of the kingdom of heaven the old hermit says: "I have lived here for three hundred years, but never yet has anybody asked me about the kingdom of heaven. I cannot tell you myself; but up there on another floor of the house live all kinds of birds, and they can surely tell you."[19] The old man knows what roads lead to the goal and points them out to the hero.[20] He warns of dangers to come and supplies the means of meeting them effectively. For instance, he tells the boy who has gone to fetch the silver water that the well is guarded by a lion who has the deceptive trick of sleeping with his eyes open and watching with his eyes shut;[21] or he counsels the youth who is riding to a magic fountain in order to fetch the healing draught for the king, only to draw the water at a trot because of the lurking witches who lasso everybody that comes to the fountain.[22] He charges the princess whose lover has been changed into a werewolf to make a fire and put a cauldron of tar over it. Then she must plunge her beloved white lily into the boiling tar, and when the werewolf comes, she must empty the cauldron over its head, which will release her lover from the spell.[23] Occasionally the old man is a very critical old man, as in the Caucasian tale of the youngest prince who wanted to build a flawless church for his father, so as to inherit the kingdom. This he does, and nobody can discover a single flaw, but then an old man comes along and says, "That's a fine church you've built, to be sure! What a pity the main wall is a bit crooked!" The prince has the church pulled down again and builds a new one, but here too the old man discovers a flaw, and so on for the third time.[24]

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[18] *Finnische und estnische Volksmärchen*, loc. cit.

[19] *Deutsche Märchen seit Grimm*, p. 382 (op. cit.). In one Balkan tale (*Balkanmärchen*, p. 65, "The Shepherd and the Three Samovilas"), the old man is called the "Czar of all the birds." Here the magpie knows all the answers. Cf. the mysterious "master of the dovecot" in Gustav Meyrink's novel *Der weisse Dominikaner*.

[20] *Märchen aus Iran*, p. 152 [op. cit.].

[21] *Spanische und Portugiesische Märchen*, p. 158 ["The White Parrot"].

[22] Ibid., p. 199 ["Queen Rose, or Little Tom"].

[23] *Nordische Volksmärchen*, Vol. I, p. 231f. ["The Werewolf"].

406 The old man thus represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make his "spiritual" character sufficiently plain. Since the archetype is an autonomous content of the unconscious, the fairytale, which usually concretizes the archetypes, can cause the old man to appear in a dream in much the same way as happens in modern dreams. In a Balkan tale the old man appears to the hard-pressed hero in a dream and gives him good advice about accomplishing the impossible tasks that have been imposed upon him.[25] His relation to the unconscious is clearly expressed in one Russian fairytale, where he is called the "King of the Forest." As the peasant sat down wearily on a tree stump, "a little old man crept out: 'all wrinkled he was, and a green beard hung down to his knees.' 'Who are you?' asked the peasant. 'I am Och, King of the Forest,' said the manikin. The peasant hired out his profligate son to him, 'and the King of the Forest departed with the young man, and conducted him to that other world under the earth and brought him to a green hut. . . . In the hut everything was green: the walls were green and the benches, Och's wife was green and the children were green . . . and the little water-women who waited on him were as green as rue.' Even the food was green." The King of the Forest is here a vegetation or tree numen who reigns in the woods and, through the nixies, also has connections with water, which clearly shows his relation to the unconscious since the latter is frequently expressed through wood and water symbols.

407 There is equally a connection with the unconscious when the old man appears as a dwarf. The fairytale about the princess who was searching for her lover says: "Night came and the darkness, and still the princess sat in the same place and wept. As she sat there lost in thought, she heard a voice greeting her: 'Good evening, pretty maid! Why are you sitting here so lonely and sad?' She sprang up hastily and felt very confused, and that was no wonder. But when she looked round there was only a tiny little old man standing before her, who nodded his head at her

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[24] *Kaukasische Märchen*, pp. 35f. ("The False and the True Nightingale").

[25] *Balkanmärchen*, p. 217 ("The Lubi [She-devil] and the Fair of the Earth").

and looked so kind and simple. In a Swiss fairytale, the peasant's son who wants to bring the king's daughter a basket of apples encounters "es chlis isigs Manndli," who asked him what he had there in the basket. In another passage the "Manndli" has "es isigs Chuttli a"—an iron coat on. By "isig" presumably "eisern" (iron) is meant, which is more probable than "eisig" (icy). In the latter case it would have to be "es Chutteli vo Is"—a coat of ice.[26] There are indeed little ice men, and little metal men too; in fact, in a modern dream I have even come across a little black iron man who appeared at a critical juncture, like the one in this fairytale of the country bumpkin who wanted to marry the princess.

408 In a modern series of visions in which the figure of the wise old man occurred several times, he was on one occasion of normal size and appeared at the very bottom of a crater surrounded by high rocky walls; on another occasion he was a tiny figure on the top of a mountain, inside a low, stony enclosure. We find the same motif in Goethe's tale of the dwarf princess who lived in a casket.[27] In this connection we might also mention the Anthroparion, the little leaden man of the Zosimos vision,[28] as well as the metallic men who dwell in the mines, the crafty dactyls of antiquity, the homunculi of the alchemists, and the gnomic throng of hobgoblins, brownies, gremlins, etc. How "real" such conceptions are became clear to me on the occasion of a serious mountaineering accident: after the catastrophe two of the climbers had the collective vision, in broad daylight, of a little hooded man who scrambled out of an inaccessible crevasse in the ice face and passed across the glacier, creating a regular panic in the two beholders. I have often encountered motifs which made me think that the unconscious must be the world of the infinitesimally small. Such an idea could be derived rationalistically from the obscure feeling that in all these visions we are dealing with something endopsychic, the inference being that a thing must be exceedingly small in order to fit

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[26] This occurs in the tale of the griffin, No. 8, in the volume of children's fairy tales collected by the brothers Grimm (Vol. 2, pp. 84f.). The text swarms with phonetic mistakes. [The English text, trans. by Margaret Hunt, rev. by James Stern, no. [illegible], has [illegible].]

[27] Goethe, "The New Melusine."

[28] Cf. my "Some Observations on the Visions of Zosimos."

inside the head. I am no friend of any such "rational" conjectures, though I would not say that they are all beside the mark. It seems to me more probable that this liking for diminutives on the one hand and for superlatives—giants, etc.—on the other is connected with the queer uncertainty of spatial and temporal relations in the unconscious.[29] Man's sense of proportion, his rational conception of big and small, is distinctly anthropomorphic, and it loses its validity not only in the realm of physical phenomena but also in those parts of the collective unconscious beyond the range of the specifically human. The atman is "smaller than small and bigger than big," he is "the size of a thumb" yet he "encompasses the earth on every side and rules over the ten-finger space." And of the Cabiri Goethe says: "little in length, mighty in strength." In the same way, the archetype of the wise old man is quite tiny, almost imperceptible, and yet it possesses a fateful potency, as anyone can see when he gets down to fundamentals. The archetypes have this peculiarity in common with the atomic world, which is demonstrating before our eyes that the more deeply the investigator penetrates into the universe of microphysics the more devastating are the explosive forces he finds enchained there. That the greatest effects come from the smallest causes has become patently clear not only in physics but in the field of psychological research as well. How often in the critical moments of life everything hangs on what appears to be a mere nothing!

409 In certain primitive fairytales, the illuminating quality of our archetype is expressed by the fact that the old man is identified with the sun. He brings a firebrand with him which he uses for roasting a pumpkin. After he has eaten, he takes the fire away again, which causes mankind to steal it from him.[30] In a North American Indian tale, the old man is a witch-doctor who owns the fire.[31] Spirit too has a fiery aspect, as we know from the language of the Old Testament and from the story of the Pentecostal miracle.

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[29] In one Siberian fairytale (*Märchen aus Sibirien*, no. 13: "The Man Turned to Stone"), the old man is a white shape towering up to heaven.

[30] *Indianermärchen aus Südamerika*, p. 285 ("The End of the World and the Theft of Fire," Bolivian).

[31] *Indianermärchen aus Nordamerika*, p. 74 ("Tales of Manabozho: The Theft of Fire").

410 Apart from his cleverness, wisdom, and insight, the old man, as we have already mentioned, is also notable for his moral qualities; what is more, he even tests the moral qualities of others and makes his gifts dependent on this test. There is a particularly instructive example of this in the Estonian fairytale of the stepdaughter and the real daughter. The former is an orphan distinguished for her obedience and good behaviour. The story begins with her distaff falling into a well. She jumps in after it, but does not drown, and comes to a magic country where, continuing her quest, she meets a cow, a ram, and an appletree whose wishes she fulfils. She now comes to a washhouse where a dirty old man is sitting who wants her to wash him. The following dialogue develops: "Pretty maid, pretty maid, wash me, do, it is hard for me to be so dirty!" "What shall I heat the stove with?" "Collect wooden pegs and crows' dung and make a fire with that." But she fetches sticks, and asks, "Where shall I get the bath water?" "Under the barn there stands a white mare. Get her to piss into the tub!" But she takes clean water, and asks, "Where shall I get a bath switch?" "Cut off the white mare's tail and make a bath switch of that!" But she makes one out of birch twigs, and asks, "Where shall I get soap?" "Take a pumice-stone and scrub me with that!" But she fetches soap from the village and with that she washes the old man.

411 As a reward he gives her a bag full of gold and precious stones. The daughter of the house naturally becomes jealous, throws her distaff into the well, where she finds it again instantly. Nevertheless she goes on and does everything wrong that the stepdaughter had done right, and is rewarded accordingly. The frequency of this motif makes further examples superfluous.

412 The figure of the superior and helpful old man tempts one to connect him somehow or other with God. In the German tale of the soldier and the black princess[23] it is related how the princess, on whom a curse has been laid, creeps out of her iron coffin every night and devours the soldier standing guard over the tomb. One soldier, when his turn came, tried to escape. "That evening he stole away, fled over the fields and mountains,

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[23] *Deutsche Märchen seit Grimm*, pp. 189ff.

and came to a beautiful meadow. Suddenly a little man stood before him with a long grey beard, but it was none other than the Lord God himself, who could no longer go on looking at all the mischief the devil wrought every night. "Whither away?" said the little grey man, "may I come with you?" And because the little old man looked so friendly the soldier told him that he had run away and why he had done so. Good advice follows, as always. In this story the old man is taken for God in the same naïve way that the English alchemist, Sir George Ripley,[33] describes the "old king" as "antiquus dierum"—"the Ancient of Days."

413 Just as all archetypes have a positive, favourable, bright side that points upwards, so also they have one that points downwards, partly negative and unfavourable, partly chthonic, but for the rest merely neutral. To this the spirit archetype is no exception. Even his dwarf form implies a kind of limitation and suggests a naturalistic vegetation-numen sprung from the underworld. In one Balkan tale the old man is handicapped by the loss of an eye. It has been gouged out by the Vili, a species of winged demon, and the hero is charged with the task of getting them to restore it to him. The old man has therefore lost part of his eyesight—that is, his insight and enlightenment—to the daemonic world of darkness; this handicap is reminiscent of the fate of Osiris, who lost an eye at the sight of a black pig (his wicked brother Set), or again of Wotan, who sacrificed his eye at the spring of Mimir. Characteristically enough, the animal ridden by the old man in our fairytale is a goat, a sign that he himself has a dark side. In a Siberian tale, he appears as a one-legged, one-handed, and one-eyed greybeard who wakens a dead man with an iron staff. In the course of the story the latter, after being brought back to life several times, kills the old man by a mistake, and thus throws away his good fortune. The story is entitled "The One-sided Old Man," and in truth his handicap shows that he consists of one half only. The other half is invisible, but appears in the shape of a murderer who seeks the hero's life. Eventually the hero succeeds in killing his persistent murderer, but in the struggle he also kills the one-sided old man, so that the identity of the two victims is clearly revealed. It is thus possible that the old man is his own opposite, a life-

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[33] In his "Cantilena" (17th cent.).

bringer as well as a death-dealer—"ad utrumque peritus" (skilled in both), as is said of Hermes.[34]

414 In these circumstances, whenever the simple and kindly old man appears, it is advisable for heuristic and other reasons to scrutinize the context with some care. For instance, in the Estonian tale we first mentioned, about the hired boy who lost the cow, there is a suspicion that the helpful old man who happened to be on the spot so opportunely had surreptitiously made away with the cow beforehand in order to give his protégé an excellent reason for taking to flight. This may very well be, for everyday experience shows that it is quite possible for a superior, though subliminal, foreknowledge of fate to contrive some annoying incident for the sole purpose of bullying our Simple Simon of an ego-consciousness into the way he should go, which for sheer stupidity he would never have found by himself. Had our orphan guessed that it was the old man who had whisked off his cow as if by magic, he would have seemed like a spiteful troll or a devil. And indeed the old man has a wicked aspect too, just as the primitive medicine-man is a healer and helper and also the dreaded concocter of poisons. The very word φάρμακον means "poison" as well as "antidote," and poison can in fact be both.

415 The old man, then, has an ambiguous elfin character—witness the extremely instructive figure of Merlin—seeming, in certain of his forms, to be good incarnate and in others an aspect of evil. Then again, he is the wicked magician who, from sheer egoism, does evil for evil's sake. In a Siberian fairytale, he is an evil spirit "on whose head were two lakes with two ducks swimming in them." He feeds on human flesh. The story relates how the hero and his companions go to a feast in the next village, leaving their dogs at home. These, acting on the principle "when the cat's away the mice do play," also arrange a feast, at the climax of which they all hurl themselves on the stores of meat. The men return home and chase out the dogs, who dash off into the wilderness. "Then the Creator spoke to Ememqut [the hero of the tale]: 'Go and look for the dogs with your wife.'" But he gets caught in a terrible snowstorm and has to seek shelter in the hut of the evil spirit. There now follows the

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[34] Prudentius, *Contra Symmachum*, I, 94 (trans. by Thompson, I, p. 356). See Hugo Rahner, "Die seelenheilende Blume."

well-known motif of the [illegible]. The "Creator" is Ememqut's father, but the father of the Creator is called the "Self-created" because he created himself. Although we are nowhere told that the old man with the two lakes on his head lured the hero and his wife into the hut in order to satisfy his hunger, it may be conjectured that a very peculiar spirit must have got into the dogs to cause them to celebrate a feast like the men and afterwards—contrary to their nature—to run away, so that Ememqut had to go out and look for them; and that the hero was then caught in a snowstorm in order to drive him into the arms of the wicked old man. The fact that the Creator, son of the Self-created, was a party to the advice raises a knotty problem whose solution we had best leave to the Siberian theologians.

416 In a Balkan fairytale the old man gives the childless Czarina a magic apple to eat, from which she becomes pregnant and bears a son, it being stipulated that the old man shall be his godfather. The boy, however, grows up into a horrid little tough who bullies all the children and slaughters the cattle. For ten years he is given no name. Then the old man appears, sticks a knife into his leg, and calls him the "Knife Prince." The boy now wants to set forth on his adventures, which his father, after long hesitation, finally allows him to do. The knife in his leg is of vital importance: if he draws it out himself, he will live; if anybody else does so, he will die. In the end the knife becomes his doom, for an old witch pulls it out when he is asleep. He dies, but is restored to life by the friends he has won.[35] Here the old man is a helper, but also the contriver of a dangerous fate which might just as easily have turned out for the bad. The evil showed itself early and plainly in the boy's villainous character.

417 In another Balkan tale, there is a variant of our motif that is worth mentioning. A king is looking for his sister who has been abducted by a stranger. His wanderings bring him to the hut of an old woman, who warns him against continuing the search. But a tree laden with fruit, ever receding before him, lures him away from the hut. When at last the tree comes to a halt, an old man climbs down from the branches. He regales the king and takes him to a castle, where the sister is living with the old man as his wife. She tells her brother that the old man is a wicked

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[35] *Balkanmärchen*, pp. [illegible]ff. ["The Deeds of the Czar's Son and His Two Companions"]

spirit who will kill him. And sure enough, three days afterwards, the king vanishes without trace. His younger brother now takes up the search and kills the wicked spirit in the form of a dragon. A handsome young man is thereby released from the spell and forthwith marries the sister. The old man, appearing at first as a tree-numen, is obviously connected with the sister. He is a murderer. In an interpolated episode, he is accused of enchanting a whole city by turning it to iron, i.e., making it immovable, rigid, and locked up.[68] He also holds the king's sister a captive and will not let her return to her relatives. This amounts to saying that the sister is animus-possessed. The old man is therefore to be regarded as her animus. But the manner in which the king is drawn into this possession, and the way he seeks for his sister, make us think that she has an anima significance for her brother. The fateful archetype of the old man has accordingly first taken possession of the king's anima—in other words, robbed him of the archetype of life which the anima personifies—and forced him to go in search of the lost charm, the "treasure hard to attain," thus making him the mythical hero, the higher personality who is an expression of the self. Meanwhile, the old man acts the part of the villain and has to be forcibly removed, only to appear at the end as the husband of the sister-anima, or more properly as the bridegroom of the soul who celebrates the sacred incest that symbolizes the union of opposites and equals. This bold enantiodromia, a very common occurrence, not only signifies the rejuvenation and transformation of the old man, but hints at a secret inner relation of evil to good and vice versa.

418 So in this story we see the archetype of the old man in the guise of an evil-doer, caught up in all the twists and turns of an individuation process that ends suggestively with the *hieros gamos*. Conversely, in the Russian tale of the Forest King, he starts by being helpful and benevolent, but then refuses to let his hired boy go, so that the main episodes in the story deal with the boy's repeated attempts to escape from the clutches of the magician. Instead of the quest we have flight, which nonetheless appears to win the same reward as adventures valiantly sought, for in the end the hero marries the king's daughter. The

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Ibid., pp. 7ff.: "The Son-in-Law from Abroad."

magician, however, must rest content with the rôle of the latter bit.

IV. THERIOMORPHIC SPIRIT SYMBOLISM IN FAIRYTALES

419 The description of our archetype would not be complete if we omitted to consider one special form of its manifestation, namely its animal form. This belongs essentially to the theriomorphism of gods and demons and has the same psychological significance. The animal form shows that the contents and functions in question are still in the extrahuman sphere, i.e., on a plane beyond human consciousness, and consequently have a share on the one hand in the daemonically superhuman and on the other in the bestially subhuman. It must be remembered, however, that this division is only true within the sphere of consciousness, where it is a necessary condition of thought. Logic says *tertium non datur*, meaning that we cannot envisage the opposites in their oneness. In other words, while the abolition of an obstinate antinomy can be no more than a postulate for us, this is by no means so for the unconscious, whose contents are without exception paradoxical or antinomial by nature, not excluding the category of being. If anyone unacquainted with the psychology of the unconscious wants to get a working knowledge of these matters, I would recommend a study of Christian mysticism and Indian philosophy, where he will find the clearest elaboration of the antinomies of the unconscious.

420 Although the old man has up to now looked and behaved more or less like a human being, his magical powers and his spiritual superiority suggest that, in good and bad alike, he is outside, or above, or below the human level. Neither for the primitive nor for the unconscious does his animal aspect imply any devaluation, for in certain respects the animal is superior to man. It has not yet blundered into consciousness nor pitted a self-willed ego against the power from which it lives; on the contrary, it fulfils the will that actuates it in a well-nigh perfect manner. Were it conscious, it would be morally better than man. There is deep doctrine in the legend of the fall: it is the expression of a dim presentiment that the emancipation of ego-consciousness was a Luciferian deed. Man's whole history con-

sists from the very beginning in a conflict between his feeling of inferiority and his arrogance. Wisdom seeks the middle path and pays for this audacity by a dubious affinity with daemon and beast, and so is open to moral misinterpretation.

401 Again and again in fairytales we encounter the motif of helpful animals. These act like humans, speak a human language, and display a sagacity and a knowledge superior to man's. In these circumstances we can say with some justification that the archetype of the spirit is being expressed through an animal form. A German fairytale[27] relates how a young man, while searching for his lost princess, meets a wolf, who says, "Do not be afraid! But tell me, where is your way leading you?" The young man recounts his story, whereupon the wolf gives him as a magic gift a few of his hairs, with which the young man can summon his help at any time. This intermezzo proceeds exactly like the meeting with the helpful old man. In the same story, the archetype also displays its other, wicked side. In order to make this clear I shall give a summary of the story:

402 While the young man is watching his pigs in the wood, he discovers a large tree, whose branches lose themselves in the clouds. "How would it be," says he to himself, "if you were to look at the world from the top of that great tree?" So he climbs up, and all day long he climbs without even reaching the branches. Evening comes and he has to pass the night in a fork of the tree. Next day he goes on climbing and by noon has reached the foliage. Only towards evening does he come to a village nestling in the branches. The peasants who live there give him food and shelter for the night. In the morning he climbs still further. Towards noon he reaches a castle in which a young girl lives. Here he finds that the tree goes no higher. She is a king's daughter, held prisoner by a wicked magician. So the young man stays with the princess, and she allows him to go into all the rooms of the castle: one room alone she forbids him to enter. But curiosity is too strong. He unlocks the door, and there in the room he finds a raven fixed to the wall with three nails. One nail goes through his throat, the two others through the wings. The raven complains of thirst, and the young man, moved by pity, gives him water to drink. At each sip a nail falls out

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[27] *Deutsche Märchen seit Grimm*, pp. 1ff. ("The Princess in the Tree").

and at the third sip the raven is free and flies out at the window. When the princess hears of it she is very frightened and says, "That was the devil who enchanted me. It won't be long now before he fetches me again." And one fine morning she has indeed vanished.

423 The young man now sets out in search of her and, as we have described above, meets the wolf. In the same way he meets a bear and a lion, who also give him some hairs. In addition the lion informs him that the princess is imprisoned nearby in a hunting lodge. The young man finds the house and the princess, but is told that flight is impossible, because the hunter possesses a three-legged white horse that knows everything and would infallibly warn its master. Despite that, the young man tries to flee away with her, but in vain. The hunter overtakes him but, because he had saved his life as a raven, lets him go and rides off again with the princess. When the hunter has disappeared into the wood, the young man creeps back to the house and persuades the princess to wheedle from the hunter the secret of how he obtained his clever white horse. This she successfully does in the night, and the young man, who has hidden himself under the bed, learns that about an hour's journey from the hunting lodge there dwells a witch who breeds magic horses. Whoever was able to guard the foals for three days might choose a horse as a reward. In former times, said the hunter, she used to make a gift of twelve lambs into the bargain, in order to satisfy the hunger of the twelve wolves who lived in the woods near the farmstead and prevent them from attacking; but to him she gave no lambs. So the wolves followed him as he rode away and, while crossing the borders of her domain, they succeeded in tearing off one of his horse's hoofs. That was why it had only three legs.

424 Then the young man made haste to seek out the witch and agreed to serve her on condition that she gave him not only a horse of his own choosing but twelve lambs as well. To this she consented. Instantly she commanded the foals to run away, and to make him sleepy she gave him brandy. He drinks, falls asleep, and the foals escape. On the first day he catches them with the help of the wolf, on the second day the bear helps him, and on the third the lion. He can now go and choose his reward. The witch's little daughter tells him which horse her mother rides.

This is naturally the best horse and it too is white. Hardly has he got it out of the stall when the witch pierces the four hoofs and sucks the marrow out of the bones. From this she bakes a cake and gives it to the young man for his journey. The horse grows deathly weak, but the young man feeds it on the cake, whereupon the horse recovers its former strength. He gets out of the woods unscathed after quieting the twelve wolves with the twelve loaves. He then fetches the princess and rides away with her. But the three-legged horse calls out to the hunter, who sets off in pursuit and quickly catches up with them, because the four-legged horse refuses to gallop. As the hunter approaches, the four-legged horse cries out to the three-legged: "Sister, throw him off!" The magician is thrown and trampled to pieces by the two horses. The young man sets the princess on the three-legged horse, and the pair of them ride away to her father's kingdom, where they get married. The four-legged horse begs him to cut off both their heads, for otherwise they would bring disaster upon him. This he does and the horses are transformed into a handsome prince and a wonderfully beautiful princess, who after a while repair "to their own kingdom." They had been changed into horses by the hunter long ago.

425 Apart from the theriomorphic spirit symbolism in this tale, it is especially interesting to note that the function of knowing and intuition is represented by a riding-animal. This is as much as to say that the spirit can be somebody's property. The three-legged white horse is thus the property of the demonic hunter, and the four-legged one the property of the witch. Spirit is here partly a function, which like any other object (horse) can change its owner, and partly an autonomous subject (magician as owner of the horse). By obtaining the four-legged horse from the witch, the young man frees a spirit or a thought of some special kind from the grip of the unconscious. Here as elsewhere, the witch stands for a *mater natura* or the original "matriarchal" state of the unconscious, indicating a psychic constitution in which the unconscious is opposed only by a feeble and still dependent consciousness. The four-legged horse shows itself superior to the three-legged, since it can command the latter. And since the quaternity is a symbol of wholeness and wholeness plays a considerable role in the picture-world of the uncon-

sisters.[38] The victory of four-leggedness over three-leggedness is not altogether unexpected. But what is the meaning of the opposition between threeness and fourness, or rather, what does threeness mean as compared with wholeness? In alchemy this problem is known as the axiom of Maria and runs all through alchemical philosophy for more than a thousand years, finally to be taken up again in the Cabiri scene in *Faust*. The earliest literary version of it is to be found in the opening words of Plato's *Timaeus*,[39] of which Goethe gives us a reminder. Among the alchemists we can see clearly how the divine Trinity has its counterpart in a lower, chthonic triad (similar to Dante's three-headed devil).[40] This represents a principle which, by reason of its symbolism, betrays affinities with evil, though it is by no means certain that it expresses nothing but evil. Everything points rather to the fact that evil, or its familiar symbolism, belongs to the family of figures which describe the dark, nocturnal, lower, chthonic element. In this symbolism the lower stands to the higher as a correspondence[41] in reverse; that is to say it is conceived, like the upper, as a triad. Three, being a masculine number, is logically correlated with the wicked hunter, who can be thought of alchemically as the lower triad. Four, a feminine number, is assigned to the old woman. The two horses are miraculous animals that talk and know, and thus represent the unconscious spirit, which in one case is subordinated to the wicked magician and in the other to the old witch.

426 Between the three and the four there exists the primary opposition of male and female, but whereas fourness is a symbol of wholeness, threeness is not. The latter, according to alchemy, denotes polarity, since one triad always presupposes another, just as high presupposes low, lightness darkness, good evil. In terms of energy, polarity means a potential, and wherever a

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[39] With reference to the quaternity I have drawn attention to this in my earlier writings, and in particular to *Psychology and Alchemy* and "Psychology and Religion."

[40] The oldest representation I know of this problem is that of the four sons of Horus, three of whom are occasionally depicted with the heads of animals, and the other with the head of a man. Chronologically this links up with Ezekiel's vision of the four creatures, which then reappear in the attributes of the four evangelists. Three have animal heads and one a human head, the angel. [Cf. frontispiece to *Psychology and Religion: West and East*.—Editors.]

[41] According to the dictum in the "Tabula smaragdina": "Quod est inferius, est sicut quod est superius" (That which is below is like that which is above).

potential exists, there is the possibility of a current, a flow of events, for the tension of opposites strives for balance. If one imagines the quaternity as a square divided into two halves by a diagonal, one gets two triangles whose apices point in opposite directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads. This simple reflection shows how three can be derived from four, and in the same way the hunter of the captured princess explains how his horse, from being four-legged, became three-legged, through having one hoof torn off by the twelve wolves. The three-leggedness is due to an accident, therefore, which occurred at the very moment when the horse was leaving the territory of the dark mother. In psychological language we should say that when the unconscious wholeness becomes manifest, i.e., leaves the unconscious and crosses over into the sphere of consciousness, one of the four remains behind, held fast by the *horror vacui* of the unconscious. There thus arises a triad, which as we know—not from the fairytale but from the history of symbolism—constellates a corresponding triad in opposition to it[41]—in other words, a conflict ensues. Here too we could ask with Socrates: "One, two, three—but, my dear Timaeus, of those who yesterday were the banqueters and today are the banquet-givers, where is the fourth?"[42] He has remained in the realm of the dark mother, caught by the wolfish greed of the unconscious, which is unwilling to let anything escape from its magic circle save at the cost of a sacrifice.

427 The hunter or old magician and the witch correspond to the negative parental imagos in the magic world of the unconscious. The hunter first appears in the story as a black raven. He has stolen away the princess and holds her a prisoner. She describes him as "the devil." But it is exceedingly odd that he himself is locked up in the one forbidden room of the castle and fixed to the wall with three nails, as though *crucified*. He is imprisoned, like all jailers, in his own prison, and bound like all who curse. The prison of both is a magic castle at the top of a gigantic tree, presumably the world-tree. The princess belongs to the upper

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[41] Cf. *Psychology and Alchemy*, fig. 54 and par. 539, and, for a more detailed account, "The Spirit Mercurius," 1948, p. 108)

[42] This unexplained passage has been attributed to Plato's "drollery

region of light near the sun. Sitting there in captivity on the world-tree, she is a kind of *anima mundi* who has got herself into the power of darkness. But this catch does not seem to have done the latter much good either, seeing that he is crucified and moreover with three nails. The crucifixion evidently betokens a state of agonizing bondage and suspension, fit punishment for one foolhardy enough to venture like a Prometheus into the orbit of the opposing principle. This was what the raven, who is identical with the hunter, did when he ravished a precious soul from the upper world of light; and so, as a punishment, he is nailed to the wall in that upper world. That this is an inverted reflection of the primordial Christian image should be obvious enough. The Saviour who freed the soul of humanity from the dominion of the prince of this world was nailed to a cross down below on earth, just as the thieving raven is nailed to the wall in the celestial branches of the world-tree for his presumptuous meddling. In our fairytale, the peculiar instrument of the magic spell is the triad of nails. Who it was that made the raven captive is not told in the tale, but it sounds as if a spell had been laid upon him in the triune name.[43]

428 Having climbed up the world-tree and penetrated into the magic castle where he is to rescue the princess, our young hero is permitted to enter all the rooms but one, the very room in which the raven is imprisoned. Just as in paradise there was one tree of which it was forbidden to eat, so here there is one room that is not to be opened, with the natural result that it is entered at once. Nothing excites our interest more than a prohibition. It is the surest way of provoking disobedience. Obviously there is some secret scheme afoot to free not so much the princess as the raven. As soon as the hero catches sight of him, the raven begins to cry piteously and to complain of thirst,[44] and the

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[43] In *Deutsche Märchen seit Grimm*, I, p. 256 ("The Mary Child") it is said that the "Three-in-One" sits in the forbidden room, which seems to me worth noting.

[44] Aelian (*De natura animalium*, I, 47) relates that Apollo condemned the ravens to perpetual thirst because a raven sent to fetch water dallied too long. In German folklore it is said that the raven has to suffer from thirst in June or August, the reason given being that he alone did not mourn at the death of Christ, or that he failed to return when Noah sent him forth from the ark. Köhler, *Kleinere Schriften zur Märchenforschung*, p. 3. For the raven as an allegory of evil, see the exhaustive account by Hugo Rahner, "Earth Spirit and Divine Spirit in Patristic Theology." On the other hand the raven is closely connected with Apollo

young man, moved by the virtue of compassion, slakes it not with hyssop and gall, but with quickening water, whereupon the three nails fall out and the raven escapes through the open window. Thus the evil spirit regains his freedom, changes into the hunter, steals the princess for the second time, but this time locks her up in his hunting lodge on earth. The secret scheme is partially unveiled: the princess must be brought down from the upper world to the world of men, which was evidently not possible without the help of the evil spirit and man's disobedience.

429 But since in the human world, too, the hunter of souls is the princess's master, the hero has to intervene anew, to which end, as we have seen, he filches the four-legged horse from the witch and breaks the three-legged spell of the magician. It was the triad that first transfixed the raven, and the triad also represents the power of the evil spirit. These are the two triads that point in opposite directions.

430 Turning now to quite another field, the realm of psychological experience, we know that three of the four functions of consciousness can become differentiated, i.e., conscious, while the other remains connected with the matrix, the unconscious, and is known as the "inferior" function. It is the Achilles heel of even the most heroic consciousness: somewhere the strong man is weak, the clever man foolish, the good man bad, and the reverse is also true. In our fairytale the triad appears as a mutilated quaternity. If only one leg could be added to the other three, it would make a whole. The enigmatic axiom of Maria runs: from the third comes the one as the fourth (ἐκ τοῦ τρίτου τὸ ἓν τέταρτον), which presumably means: when the third produces the fourth it at once produces unity. The lost component which is in the possession of the wolves belonging to the Great Mother is indeed only a quarter, but, together with the three, it makes a whole which does away with division and conflict.

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as his sacred animal, and in the Bible too he has a positive significance. See Psalm 147 : 9: "He giveth to the beast his food, and to the young ravens which cry." Job 38 : 41: "Who provideth for the raven his food? when his young ones cry unto God, they wander for lack of meat." Cf. also Luke 12 : 24. Ravens appear as true "ministering spirits" in I Kings 17 : 6, where they bring Elijah the Tishbite his daily fare.

431 But how is it that a quaternity on the evidence of symbolism is at the same time a triad? Here the symbolism of our fairytale leaves us in the lurch, and we are obliged to have recourse to the facts of psychology. I have said previously that three functions can become differentiated, and only one remains under the spell of the unconscious. This statement must be defined more closely. It is an empirical fact that only *one* function becomes more or less successfully differentiated, which on that account is known as the superior or main function, and together with extraversion or introversion constitutes the type of conscious attitude. This function has associated with it one or two partially differentiated auxiliary functions which hardly ever attain the same degree of differentiation as the main function, that is, the same degree of applicability by the will. Accordingly they possess a higher degree of spontaneity than the main function, which displays a large measure of reliability and is amenable to our intentions. The fourth, inferior function proves on the other hand to be inaccessible to our will. It appears now as a teasing and distracting imp, now as a *deus ex machina*. But always it comes and goes of its own volition. From this it is clear that even the differentiated functions have only partially freed themselves from the unconscious; for the rest they are still rooted in it and to that extent they operate under its rule. Hence the three "differentiated" functions at the disposal of the ego have three corresponding unconscious components that have not yet broken loose from the unconscious.[45] And just as the three conscious and differentiated parts of these functions are confronted by a fourth, undifferentiated function which acts as a painfully disturbing factor, so also the superior function seems to have its worst enemy in the unconscious. Nor should we omit to mention one final turn of the screw: like the devil who delights in disguising himself as an angel of light, the inferior function secretly and mischievously influences the superior function most of all, just as the latter represses the former most strongly.[46]

432 These unfortunately somewhat abstract formulations are necessary in order to throw some light on the tricky and allusive

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[45] Pictured as three princesses buried neck-deep in *Nordische Volksmärchen*, I, pp. 126ff.: "The Three Princesses in the White Land."

[46] For the function theory see *Psychological Types*.

associations on [illegible] have the mark [illegible] of this simple fairytale. The two antithetical triads, the one battling and the other representing the power of evil, tally to a hair's breadth with the following structure of the conscious and unconscious psyche. Being a spontaneous, naïve, and uncontrived product of the psyche, the fairytale cannot very well express anything except what the psyche actually is. It is not only *our* fairytale that depicts these structural psychic relations, but countless other fairytales do the same.[47]

433 Our fairytale reveals with unusual clarity the essentially antithetical nature of the spirit archetype, while on the other hand it shows the bewildering play of antinomies all aiming at the great goal of higher consciousness. The young swineherd who climbs from the animal level up to the top of the giant world-tree and there, in the upper world, discovers his captive anima, the high-born princess, symbolizes the ascent of consciousness, rising from almost bestial regions to a lofty perch with a broad view, which is a singularly apt image of the enlargement of the conscious horizon.[48] Once the masculine consciousness has attained this height, it comes face to face with its feminine counterpart, the anima.[49] She is a personification of the unconscious. The meeting shows how inapt it is to designate the latter as the "subconscious": it is not merely "below" consciousness but also above it, so far above it indeed that the hero has to climb up to it with considerable effort. This "upper" unconscious, however, is far from being a "superconscious" in the sense that anyone who reaches it, like our hero, would stand as high above the "subconscious" as above the earth's surface. On the contrary, he makes the disagreeable discovery that his high and mighty anima, the Princess Soul, is bewitched up there and no freer than a bird in a golden cage.

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[47] I would like to add for the layman's benefit that the theory of the psyche's structure was not derived from fairytales and myths, but is grounded on empirical observations made in the field of medico-psychological research and was corroborated only secondarily through the study of comparative symbology, in spheres very far removed from ordinary medical practice.

[48] A typical enantiodromia is played out here: as one cannot go any higher along this road, one must now realize the other side of one's being, and climb down again.

[49] The young man asks himself on catching sight of the tree: "How would it be if you were to look at the world from the top of that great tree?"

He may pat himself on the back for having soared up from the flatlands and from a most bestial stupidity, but he is still in the power of an evil spirit, a sinister father-imago of subterrene nature in the guise of a raven, the celebrated theriomorphic figure of the devil. What use now is his lofty perch and his wide horizon, when his own dear soul is languishing in prison? Worse, she plays the game of the underworld and ostensibly tries to stop the young man from discovering the secret of her imprisonment by forbidding him to enter that one room. But secretly she leads him to it by the very fact of her veto. It is as though the unconscious had two hands of which one always does the opposite of the other. The princess wants and does not want to be rescued. But the evil spirit too has got himself into a fix, by all accounts: he wanted to filch a fine soul from the shining upper world—which he could easily do as a winged being—but had not bargained on being shut up there himself. Black spirit though he is, he longs for the light. That is his secret justification, just as his being spellbound is a punishment for his transgression. But so long as the evil spirit is caught in the upper world, the princess cannot get down to earth either, and the hero remains lost in paradise. So now he commits the sin of disobedience and thereby enables the robber to escape, thus causing the abduction of the princess for the second time—a whole chain of calamities. In the result, however, the princess comes down to earth and the devilish raven assumes the human shape of the hunter. The otherworldly anima and the evil principle both descend to the human sphere, that is, they dwindle to human proportions and thus become approachable. The three-legged, all-knowing horse represents the hunter's own power: it corresponds to the unconscious components of the differentiated functions.[60] The hunter himself personifies the inferior function, which also manifests itself in the hero as his inquisitiveness and love of adventure. As the story unfolds, he becomes more and more like the hunter: he too obtains his horse from the witch. But, unlike him, the hunter omitted to obtain the twelve lambs in order to feed the wolves, who then injured his horse. He forgot to pay tribute to the chthonic powers because he was nothing but a robber. Through this omission the hero learns that the unconscious lets its creatures go only at the cost of sacrifice.[51] The number 12 is presumably a time symbol, with the subsidiary meaning of the twelve labours (ἆθλα)[52] that have to be performed for the unconscious before one can get free.[53] The hunter looks like a previous unsuccessful attempt of the hero to gain possession of his soul through robbery and violence. But the conquest of the soul is in reality a work of patience, self-sacrifice, and devotion. By gaining possession of the four-legged horse the hero steps right into the shoes of the hunter and carries off the princess as well. The quaternity in our tale proves to be the greater power, for it integrates into its totality that which it still needed in order to become whole.

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[60] The "omniscience" of the unconscious components is naturally an exaggeration. Nevertheless they do have at their disposal—or are influenced by—subliminal perceptions and memories of the unconscious, as well as by its instinctive archetypal contents. It is these that give the unconscious activities their unexpectedly accurate information.

434 The archetype of the spirit in this, be it said, by no means primitive fairytale is expressed theriomorphically as a system of three functions which is subordinated to a unity, the evil spirit, in the same way that some unnamed authority has crucified the raven with a triad of three nails. The two supraordinate unities correspond in the first case to the inferior function which is the arch-enemy of the main function, namely to the hunter; and in the second case to the main function, namely to the hero. Hunter and hero are ultimately equated with one another, so that the hunter's function is resolved in the hero. As a matter of fact, the hero lies dormant in the hunter from the very beginning, egging him on, with all the unmoral means at his disposal, to carry out the rape of the soul and then causing him to play her into the hero's hands against the hunter's will. On the surface a furious conflict rages between them, but down below the one goes about the other's business. The knot is unravelled directly the hero succeeds in capturing the quaternity—or in psychological language, when he assimilates the inferior function

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[51] The hunter has reckoned without his host, as generally happens. Seldom or never do we think of the price exacted by the spirit's activity.

[52] Cf. the Heracles cycle.

[53] The alchemists stress the long duration of the work and speak of the "longissima via," "diuturnitas immensae meditationis," etc. The number 12 may be connected with the ecclesiastical year, in which the redemptive work of Christ is fulfilled. The lamb-sacrifice probably comes from this source too.

into the planetary system. That puts an end to the conflict at one blow, and the figure of the hunter melts into thin air. After this victory, the hero sets his princess upon the three-legged steed and together they ride away to her father's kingdom. From now on she rules and personifies the realm of spirit that formerly served the wicked hunter. Thus the anima is and remains the representative of that part of the unconscious which can never be assimilated into a humanly attainable whole.

435 *Postscript.* Only after the completion of my manuscript was my attention drawn by a friend to a Russian variant of our story. It bears the title "Maria Morevna."[64] The hero of the story is no swineherd but Czarevitch Ivan. There is an interesting explanation of the three helpful animals: they correspond to Ivan's three sisters and their husbands, who are really birds. The three sisters represent an unconscious triad of functions related to both the animal and spiritual realms. The bird-men are a species of angel and emphasize the auxiliary nature of the unconscious functions. In the story they intervene at the critical moment when the hero, unlike his German counterpart, gets into the power of the evil spirit and is killed and dismembered (the typical fate of the God-man).[65] The evil spirit is an old man who is often shown naked and is called Koschei[66] the Deathless. The corresponding witch is the well-known Baba Yaga. The three helpful animals of the German variant are doubled here, appearing first as the bird-men and then as the lion, the strange bird, and the bees. The princess is Queen Maria Morevna, a redoubtable martial leader—Mary the queen of heaven is lauded in the Russian Orthodox hymnal as "leader of hosts"!—who has chained up the evil spirit with twelve chains in the forbidden room in her castle. When Ivan slakes the old devil's thirst he makes off with the queen. The magic riding animals do not in the end turn into human beings. This Russian story has a distinctly more primitive character.

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[64] "Daughter of the sea." Afanas'ev, *Russian Fairy Tales*, pp. 553ff.

[65] The old man puts the dismembered body into a barrel, which he throws into the sea. This is reminiscent of the fate of Osiris (head and phallus).

[66] From *kost'*, 'bone', and *pakost'*, *kapost'*, 'disgusting, dirty'.

V. SUPPLEMENT

436 The following remarks lay no claim to general interest, being in the main technical. I wanted at first to delete them from this revised version of my essay, but then I changed my mind and appended them in a supplement. The reader who is not specially interested in psychology can safely skip this section. For, in what follows, I have dealt with the abstruse-looking problem of the three- and four-leggedness of the magic horses, and presented my reflections in such a way as to demonstrate the method I have employed. This piece of psychological reasoning rests firstly on the irrational data of the material, that is, of the fairytale, myth, or dream, and secondly on the conscious realization of the latent rational connections which these data have with one another. That such connections exist at all is something of a hypothesis, like that which asserts that dreams have a meaning. The truth of this assumption is not established *a priori*: its usefulness can only be proved by application. It therefore remains to be seen whether its methodical application to irrational material enables one to interpret the latter in a meaningful way. Its application consists in approaching the material as if it had a coherent inner meaning. For this purpose most of the data require a certain amplification, that is, they need to be clarified, generalized, and approximated to a more or less general concept in accordance with Cardan's rule of interpretation. For instance the three-leggedness, in order to be recognized for what it is, has first to be separated from the horse and then approximated to its specific principle—the principle of threeness. Likewise, the four-leggedness in the fairytale, when raised to the level of a general concept, enters into relationship with the threeness, and as a result we have the enigma mentioned in the *Timaeus*, the problem of three and four. Triads and tetrads represent archetypal structures that play a significant part in all symbolism and are equally important for the investigation of myths and dreams. By raising the irrational datum (three-leggedness and four-leggedness) to the level of a general concept we elicit the universal meaning of this motif and encourage the inquiring mind to tackle the problem seriously. This task involves a series of reflections and deductions of a

technical nature which I would not wish to withhold from the psychologically interested reader and especially from the professional, the less so as this labour of the intellect represents a typical unravelling of symbols and is indispensable for an adequate understanding of the products of the unconscious. Only in this way can the nexus of unconscious relationships be made to yield their own meaning, in contrast to those deductive interpretations derived from a preconceived theory, e.g., interpretations based on astronomy, meteorology, mythology, and—last but not least—the sexual theory.

457 The three-legged and four-legged horses are in truth a recondite matter worthy of closer examination. The three and the four remind us not only of the dilemma we have already met in the theory of psychological functions, but also of the axiom of Maria Prophetissa, which plays a considerable role in alchemy. It may therefore be rewarding to examine more closely the meaning of the miraculous horses.

458 The first thing that seems to me worthy of note is that the three-legged horse which is assigned to the princess as her mount is a mare, and is moreover herself a bewitched princess. Threeness is unmistakably connected here with femininity, whereas from the dominating religious standpoint of consciousness it is an exclusively masculine affair, quite apart from the fact that 3, as an uneven number, is masculine in the first place. One could therefore translate threeness as "masculinity" outright, this being all the more significant when one remembers the ancient Egyptian triunity of God, Ka-mutef,[57] and Pharaoh.

459 Three-leggedness, as the attribute of some animal, denotes the unconscious masculinity immanent in a female creature. In a real woman it would correspond to the animus who, like the magic horse, represents "spirit." In the case of the anima, however, threeness does not coincide with any Christian idea of the Trinity but with the "lower triangle," the inferior function triad that constitutes the "shadow." The inferior half of the personality is for the greater part unconscious. It does not denote the whole of the unconscious, but only the personal segment of it. The anima, on the other hand, so far as she is distinguished from the shadow, personifies the collective un-

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[57] Ka-mutef means "bull of his mother." See Jacobsohn, "Die dogmatische Stellung des Königs in der Theologie der alten Ägypter," pp. 17, 35, 41f.

conscious. If the steed is assigned to her as a riding animal, it means that she "rides" the shadow, is related to it as the rider to the mount.[58] In that case she possesses the shadow. But if she herself is the horse, then she has lost her dominating position as a personification of the collective unconscious and is "ridden"—possessed—by Princess A, spouse of the hero. As the fairytale rightly says, she has been changed by witchcraft into the three-legged horse (Princess B).

We can sort out this imbroglio more or less as follows:

440 1. Princess A is the anima[59] of the hero. She rides—that is, possesses—the three-legged horse, who is the shadow, the inferior function-triad of her later spouse. To put it more simply: she has taken possession of the inferior half of the hero's personality. She has caught him on his weak side, as so often happens in ordinary life, for where one is weak one needs support and completion. In fact, a woman's place is on the weak side of a man. This is how we would have to formulate the situation if we regarded the hero and Princess A as two ordinary people. But since it is a fairy story played out mainly in the world of magic, we are probably more correct in interpreting Princess A as the hero's anima. In that case the hero has been wafted out of the profane world through his encounter with the anima, like Merlin by his fairy: as an ordinary man he is like one caught in a marvellous dream, viewing the world through a veil of mist.

441 2. The matter is now considerably complicated by the unexpected fact that the three-legged horse is a mare, an equivalent of Princess A. She, the mare, is Princess B, who in the shape of a horse corresponds to Princess A's shadow (i.e., her inferior function-triad). Princess B, however, differs from Princess A in that, unlike her, she does not ride the horse but is contained in it: she is bewitched and has thus come under the spell of a masculine triad. Therefore, she is possessed by a shadow.

442 3. The question now is, *whose* shadow? It cannot be the shadow of the hero, for this is already taken up by the latter's

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[58] Cf. *Symbols of Transformation*, pp. 249–51, 277.

[59] The fact that she is no ordinary girl, but is of royal descent and moreover the elect of the evil spirit, proves her non-human, mythological nature. I must assume that the reader is acquainted with the idea of the anima.

anima. The fairytale gives us the answer: it is the hunter or magician who has bewitched her. As we have seen, the hunter is somehow connected with the hero, since the latter gradually puts himself in his shoes. Hence one could easily arrive at the conjecture that the hunter is nobody other than the shadow of the hero. But this supposition is contradicted by the fact that the hunter stands for a formidable power which extends not only to the hero's anima but much further, namely to the royal brother-sister pair of whose existence the hero and his anima have no notion, and who appear very much out of the blue in the story itself. The power that extends beyond the orbit of the individual has a more than individual character and cannot therefore be identified with the shadow, if we conceive and define this as the dark half of the personality. As a supra-individual factor the numen of the hunter is a dominant of the collective unconscious, and its characteristic features—hunter, magician, raven, miraculous horse, crucifixion or suspension high up in the boughs of the world-tree[60]—touch the Germanic psyche very closely. Hence the Christian *Weltanschauung*, when reflected in the ocean of the (Germanic) unconscious, logically takes on the features of Wotan.[61] In the figure of the hunter we meet an *imago dei*, a God-image, for Wotan is also a god of winds and spirits, on which account the Romans fittingly interpreted him as Mercury.

443 The Prince and his sister, Princess B., have therefore been seized by a pagan god and changed into horses, i.e., thrust down to the animal level, into the realm of the unconscious. The inference is that in their proper human shape the pair of them

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[60] "I ween that I hung / on the windy tree,
Hung there for nights full nine;
With the spear I was wounded, / and offered I was
To Othin, myself to myself,
On the tree that none / may ever know
What root beneath it runs."
—*Hovamol*, 139 (trans. by H. A. Bellows, p. 60).

[61] Cf. the experience of God as described by Nietzsche in "Ariadne's Lament":
"I am but thy quarry,
Cruellest of hunters!
Thy proudest captive,
Thou brigand back of the clouds!"
—*Gedichte und Sprüche*, pp. 155ff.

once belonged to the sphere of collective consciousness. But who are they?

444 In order to answer this question we must proceed from the fact that these two are an undoubted counterpart of the hero and Princess A. They are connected with the latter also because they serve as their mounts, and in consequence they appear as their lower, animal halves. Because of its almost total unconsciousness, the animal has always symbolized the psychic sphere in man which lies hidden in the darkness of the body's instinctual life. The hero rides the stallion, characterized by the even (feminine) number 4; Princess A rides the mare which has only three legs (3 = a masculine number). These numbers make it clear that the transformation into animals has brought with it a modification of sex character: the stallion has a feminine attribute, the mare a masculine one. Psychology can confirm this development as follows: to the degree that a man is overpowered by the collective unconscious there is not only a more unbridled intrusion of the instinctual sphere, but a certain feminine character also makes its appearance, which I have suggested should be called "anima." If, on the other hand, a woman comes under the domination of the unconscious, the darker side of her feminine nature emerges all the more strongly, coupled with markedly masculine traits. These latter are comprised under the term "animus."[62]

445 According to the fairytale, however, the animal form of the brother-sister pair is "unreal" and due simply to the magic influence of the pagan hunter-god. If they were nothing but animals, we could rest content with this interpretation. But that would be to pass over in unmerited silence the singular allusion to a modification of sex character. The white horses are no ordinary horses: they are miraculous beasts with supernatural powers. Therefore the human figures out of which the horses were magically conjured must likewise have had something supernatural about them. The fairytale makes no comment here, but if our assumption is correct that the two animal forms correspond to the subhuman components of hero and princess, then it follows that the human forms—Prince and Princess B—must correspond to their superhuman components. The

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[62] Cf. Emma Jung, "On the Nature of the Animus."

superhuman quality of the original swineherd is shown by the fact that he becomes a hero, practically a half-god, since he does not stay with his swine but climbs the world-tree, where he is very nearly made its prisoner, like Wotan. Similarly, he could not have become like the hunter if he did not have a certain resemblance to him in the first place. In the same way the imprisonment of Princess A on the top of the world-tree proves her electness, and in so far as she shares the hunter's bed, as stated by the tale, she is actually the bride of God.

446 It is these extraordinary forces of heroism and election, bordering on the superhuman, which involve two quite ordinary humans in a superhuman fate. Accordingly, in the profane world, a swineherd becomes a king, and a princess gets an agreeable husband. But since, for fairytales, there is not only a profane but also a magical world, human fate does not have the final word. The fairytale therefore does not omit to point out what happens in the world of magic. There too a prince and princess have got into the power of the evil spirit, who is himself in a tight corner from which he cannot extricate himself without extraneous help. So the human fate that befalls the swineherd and Princess A is paralleled in the world of magic. But in so far as the hunter is a pagan God-image and thus exalted above the world of heroes and paramours of the gods, the parallelism goes beyond the merely magical into a divine and spiritual sphere, where the evil spirit, the Devil himself—or at least *a* devil—is bound by the spell of an equally mighty or even mightier counter-principle indicated by the three nails. This supreme tension of opposites, the mainspring of the whole drama, is obviously the conflict between the upper and lower triads, or, to put it in theological terms, between the Christian God and the devil who has assumed the features of Wotan.[68]

447 6. We must, it seems, start from this highest level if we want to understand the story correctly, for the drama takes its rise from the initial transgression of the evil spirit. The immediate consequence of this is his crucifixion. In that distressing situation he needs outside help, and as this is not forthcoming from above, it can only be summoned from below. A young swine

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[68] As regards the triadic nature of Wotan, cf. Ninck, *Wodan und germanischer Schicksalsglaube*, p. 142. His horse is also described as, among other things, three-legged.

herd possessed with the boyish spirit of adventure. He is reckless and inquisitive enough to climb the world-tree. Had he fallen and broken his neck, no doubt everybody would have said: "What evil spirit could have given him the crazy idea of climbing up an enormous tree like that!" Nor would they have been altogether wrong, for that is precisely what the evil spirit was after. The capture of Princess A was a transgression in the profane world, and the bewitching of the—as we may suppose—semidivine brother-sister pair was just such an enormity in the magical world. We do not know, but it is possible, that this heinous crime was committed before the bewitching of Princess A. At any rate, both episodes point to a transgression of the evil spirit in the magical world as well as in the profane.

442 It is assuredly not without a deeper meaning that the rescuer or redeemer should be a swineherd, like the Prodigal Son. He is of lowly origin and has this in common with the curious conception of the redeemer in alchemy. His first liberating act is to deliver the evil spirit from the divine punishment meted out to him. It is from this act, representing the first stage of the lysis, that the whole dramatic tangle develops.

443 The moral of this story is in truth exceedingly odd. The finale satisfies in so far as the swineherd and Princess A are married and become the royal pair. Prince and Princess B likewise celebrate their wedding, but this, in accordance with the archaic prerogative of kings, takes the form of incest, which, though somewhat repellent, must be regarded as more or less habitual in semidivine circles.[64] But what, we may ask, happens to the evil spirit, whose rescue from condign punishment sets the whole thing in motion? The wicked hunter is trampled to pieces by the horses, which presumably does no lasting damage to a spirit. Apparently he vanishes without trace, but only apparently, for he does after all leave a trace behind him, namely a hard-won happiness in both the profane and the magical world. Two halves of the quaternity, represented on one side by the swineherd and Princess A and on the other by

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[64] The assumption that they are a brother-sister pair is supported by the fact that the stallion addresses the maiden as "sister." This may be just a figure of speech; on the other hand, sister means sister, whether we take it figuratively or non-figuratively. Moreover, incest plays a significant part in mythology as well as in alchemy.

Prince and Princess B have each come together and united, two marriage pairs now confront one another, parallel but otherwise divided inasmuch as the one pair belongs to the profane and the other to the magical world. But in spite of this indubitable division, secret psychological connections, as we have seen, exist between them which allow us to derive the one pair from the other.

450 Speaking in the spirit of the fairytale, which unfolds its drama from the highest point, one would have to say that the world of half-gods is anterior to the profane world and produces it out of itself, just as the world of half-gods must be thought of as proceeding from the world of gods. Conceived in this way, the swineherd and Princess A are nothing less than earthly simulacra of Prince and Princess B, who in their turn would be the descendants of divine prototypes. Nor should we forget that the horse-breeding witch belongs to the hunter as his female counterpart, rather like an ancient Epona, the Celtic goddess of horses. Unfortunately we are not told how the magical conjuration into horses happened. But it is evident that the witch had a hand in the game because both the horses were raised from her stock and are thus in a sense her productions. Hunter and witch form a pair—the reflection in the nocturnal chthonic part of the magical world of a divine parental pair. The latter is easily recognized in the central Christian idea of *sponsus et sponsa*, Christ and his bride, the Church.

451 If we wanted to explain the fairytale personalistically, the attempt would founder on the fact that archetypes are not whimsical inventions but autonomous elements of the unconscious psyche which were there before any invention was thought of. They represent the unalterable structure of a psychic world whose "reality" is attested by the determining effects it has upon the conscious mind. Thus, it is a significant psychic reality that the human pair[60] is matched by another pair in the unconscious, the latter pair being only in appearance a reflection of the first. In reality the royal pair invariably comes first, as an *a priori*, so that the human pair has far more the significance of an individual concretization, in space and time, of

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[60] Human in so far as the anima is replaced by a human person.

an eternal and primordial image—at least in its mental structure, which is imprinted upon the biological continuum.

452 We could say, then, that the swineherd stands for the "animal" man who has a soul-mate somewhere in the upper world. By her royal birth she betrays her connection with the pre-existent, semi-divine pair. Looked at from this angle, the latter stands for everything a man can become if only he climbs high enough up the world-tree.[86] For to the degree that the young swineherd gains possession of the patrician, feminine half of himself, he approximates to the pair of half-gods and lifts himself into the sphere of royalty, which means universal validity. We come across the same theme in Christian Rosencreutz's *Chymical Wedding*, where the king's son must first free his bride from the power of a Moor, to whom she has voluntarily given herself as a concubine. The Moor represents the alchemical *nigredo* in which the arcane substance lies hidden, an idea that forms yet another parallel to our mythologem, or, as we would say in psychological language, another variant of this archetype.

453 As in alchemy, our fairytale describes the unconscious processes that compensate the conscious, Christian situation. It depicts the workings of a spirit who carries our Christian thinking beyond the boundaries set by ecclesiastical concepts, seeking an answer to questions which neither the Middle Ages nor the present day have been able to solve. It is not difficult to see in the image of the second royal pair a correspondence to the ecclesiastical conception of bridegroom and bride, and in that of the hunter and witch a distortion of it, veering towards an atavistic, unconscious Wotanism. The fact that it is a German fairytale makes the position particularly interesting, since this same Wotanism was the psychological godfather of National Socialism, a phenomenon which carried the distortion to the lowest pitch before the eyes of the world.[87] On the other hand, the fairytale makes it clear that it is possible for a man to attain totality, to become whole, only with the co-operation of the spirit of darkness, indeed that the latter is actually a *causa*

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[86] The great tree corresponds to the *arbor philosophica* of the alchemists. The meeting between an earthly human being and the anima, swimming down in the shape of a mermaid, is to be found in the so-called "Ripley Scrowle." Cf. *Psychology and Alchemy*, fig. 257.

[87] Cf. my "Wotan."

instrumentalis of redemption and individuation. In utter perversion of this goal of spiritual development, to which all nature aspires and which is also prefigured in Christian doctrine, National Socialism destroyed man's moral autonomy and set up the nonsensical totalitarianism of the State. The fairytale tells us how to proceed if we want to overcome the power of darkness: we must turn his own weapons against him, which naturally cannot be done if the magical underworld of the hunter remains unconscious, and if the best men in the nation would rather preach dogmatisms and platitudes than take the human psyche seriously.

VI. CONCLUSION

454 When we consider the spirit in its archetypal form as it appears to us in fairytales and dreams, it presents a picture that differs strangely from the conscious idea of spirit, which is split up into so many meanings. Spirit was originally a spirit in human or animal form, a *daimonion* that came upon man from without. But our material already shows traces of an expansion of consciousness which has gradually begun to occupy that originally unconscious territory and to transform those *daimonia*, at least partially, into voluntary acts. Man conquers not only nature, but spirit also, without realizing what he is doing. To the man of enlightened intellect it seems like the correction of a fallacy when he recognizes that what he took to be spirits is simply the human spirit and ultimately his own spirit. All the superhuman things, whether good or bad, that former ages predicated of the *daimonia*, are reduced to "reasonable" proportions as though they were pure exaggeration, and everything seems to be in the best possible order. But were the unanimous convictions of the past really and truly only exaggerations? If they were not, then the integration of the spirit means nothing less than its demonization, since the superhuman spiritual agencies that were formerly tied up in nature are introjected into human nature, thus endowing it with a power which extends the bounds of the personality *ad infinitum*, in the most perilous way. I put it to the enlightened rationalist: has his rational

recently turned to the beneficial control of matter and spirit. He will point proudly to the advances of physics and medicine, to the freeing of the mind from medieval stupidity and—as a well-meaning Christian—to our deliverance from the fear of demons. But we continue to ask: what have all our other cultural achievements led to? The fearful answer is there before our eyes: man has been delivered from no fear, a hideous nightmare lies upon the world. So far reason has failed lamentably, and the very thing that everybody wanted to avoid rolls on in ghastly progression. Man has achieved a wealth of useful gadgets, but, to offset that, he has torn open the abyss, and what will become of him now—where can he make a halt? After the last World War we hoped for reason: we go on hoping. But already we are fascinated by the possibilities of atomic fission and promise ourselves a Golden Age—the surest guarantee that the abomination of desolation will grow to limitless dimensions. And who or what is it that causes all this? It is none other than that harmless (!), ingenious, inventive, and sweetly reasonable human spirit who unfortunately is abysmally unconscious of the demonism that still clings to him. Worse, this spirit does everything to avoid looking himself in the face, and we all help him like mad. Only, heaven preserve us from psychology—*that* depravity might lead to self-knowledge! Rather let us have wars, for which somebody else is always to blame, nobody seeing that all the world is driven to do just what all the world flees from in terror.

455 It seems to me, frankly, that former ages did not exaggerate, that the spirit has not sloughed off its demonisms, and that mankind, because of its scientific and technological development, has in increasing measure delivered itself over to the danger of possession. True, the archetype of the spirit is capable of working for good as well as for evil, but it depends upon man's free—i.e., conscious—decision whether the good also will be perverted into something satanic. Man's worst sin is unconsciousness, but it is indulged in with the greatest piety even by those who should serve mankind as teachers and examples. When shall we stop taking man for granted in this barbarous manner and in all seriousness seek ways and means to exorcize him, to rescue him from possession and unconsciousness, and

make this the most vital task of civilization? Can we not understand that all the outward tinkerings and improvements do not touch man's inner nature, and that everything ultimately depends upon whether the man who wields the science and the technics is capable of responsibility or not? Christianity has shown us the way, but, as the facts bear witness, it has not penetrated deeply enough below the surface. What depths of despair are still needed to open the eyes of the world's responsible leaders, so that at least they can refrain from leading themselves into temptation?

ON THE PSYCHOLOGY OF THE TRICKSTER FIGURE[1]

456 It is no light task for me to write about the figure of the trickster in American Indian mythology within the confined space of a commentary. When I first came across Adolf Bandelier's classic on this subject, *The Delight Makers*, many years ago, I was struck by the European analogy of the carnival in the medieval Church, with its reversal of the hierarchic order, which is still continued in the carnivals held by student societies today. Something of this contradictoriness also inheres in the medieval description of the devil as *simia dei* (the ape of God), and in his characterization in folklore as the "simpleton" who is "fooled" or "cheated." A curious combination of typical trickster motifs can be found in the alchemical figure of Mercurius; for instance, his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and—last but not least—his approximation to the figure of a saviour. These qualities make Mercurius seem like a daemonic being resurrected from primitive times, older even than the Greek Hermes. His rogueries relate him in some measure to various figures met with in folklore and universally known in fairytales: Tom Thumb, Stupid Hans, or the buffoon-like Hanswurst, who is an altogether negative hero and yet manages to achieve through his stupidity what others fail to accomplish with their best efforts. In Grimm's fairytale, the "Spirit Mercurius" lets himself be outwitted by a peasant lad, and then has to buy his freedom with the precious gift of healing.

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[1] [Originally published as part 5 of *Der göttliche Schelm*, by Paul Radin, with commentaries by C. G. Jung and Karl Kerényi (Zurich, 1954). The present translation then appeared in the English version of the volume: *The Trickster: A Study in American Indian Mythology* (London and New York, 1956). It is republished here with only minor revisions.—EDITORS.]

457 Since all mythical figures correspond to inner psychic experiences and originally sprang from them, it is not surprising to find certain phenomena in the field of parapsychology which remind us of the trickster. These are the phenomena connected with poltergeists, and they occur at all times and places in the ambience of pre-adolescent children. The malicious tricks played by the poltergeist are as well known as the low level of his intelligence and the fatuity of his "communications." Ability to change his shape seems also to be one of his characteristics, as there are not a few reports of his appearance in animal form. Since he has on occasion described himself as a soul in hell, the motif of subjective suffering would seem not to be lacking either. His universality is co-extensive, so to speak, with that of shamanism, to which, as we know, the whole phenomenology of spiritualism belongs. There is something of the trickster in the character of the shaman and medicine-man, for he, too, often plays malicious jokes on people, only to fall victim in his turn to the vengeance of those whom he has injured. For this reason his profession sometimes puts him in peril of his life. Besides this, the shamanistic techniques in themselves often cause the medicine-man a good deal of discomfort, if not actual pain. At all events the "making of a medicine-man" involves, in many parts of the world, so much agony of body and soul that permanent psychic injuries may result. His "approximation to the saviour" is an obvious consequence of this, in confirmation of the mythological truth that the wounded wounder is the agent of healing, and that the sufferer takes away suffering.

458 These mythological features extend even to the highest regions of man's spiritual development. If we consider, for example, the daemonic features exhibited by Yahweh in the Old Testament, we shall find in them not a few reminders of the unpredictable behaviour of the trickster, of his senseless orgies of destruction and his self-imposed sufferings, together with the same gradual development into a saviour and his simultaneous humanization. It is just this transformation of the meaningless into the meaningful that reveals the trickster's compensatory relation to the "saint." In the early Middle Ages, this led to some strange ecclesiastical customs based on memories of the ancient saturnalia. Mostly they were celebrated on the days immediately following the birth of Christ—that is, in

the New Year with singing and dancing. The dances were the originally harmless *tripudia* of the priests, lower clergy, children, and subdeacons and took place in church. An *episcopus puerorum* (children's bishop) was elected on Innocents' Day and dressed in pontifical robes. Amid uproarious rejoicings he paid an official visit to the palace of the archbishop and bestowed the episcopal blessing from one of the windows. The same thing happened at the *tripudium hypodiaconorum*, and at the dances for other priestly grades. By the end of the twelfth century the subdeacons' dance had degenerated into a real *festum stultorum* (fools' feast). A report from the year 1198 says that at the Feast of the Circumcision in Notre Dame, Paris, "so many abominations and shameful deeds" were committed that the holy place was desecrated "not only by smutty jokes, but even by the shedding of blood." In vain did Pope Innocent III inveigh against the "jests and madness that make the clergy a mockery," and the "shameless frenzy of their play-acting." Two hundred and fifty years later (March 12, 1444) a letter from the Theological Faculty of Paris to all the French bishops was still fulminating against these festivals, at which "even the priests and clerics elected an archbishop or a bishop or pope, and named him the Fools' Pope" (*fatuorum papam*). "In the very midst of divine service masqueraders with grotesque faces, disguised as women, lions, and mummers, performed their dances, sang indecent songs in the choir, ate their greasy food from a corner of the altar near the priest celebrating mass, got out their games of dice, burned a stinking incense made of old shoe leather, and ran and hopped about all over the church."[2]

459 It is not surprising that this veritable witches' sabbath was uncommonly popular, and that it required considerable time and effort to free the Church from this pagan heritage.[3]

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[2] Du Cange, *Glossarium*, s.v. Kalendae, p. 666. Here there is a note to the effect that the French title soudiacres means literally saouls diacres (drunken deacons).

[3] These customs seem to be directly modelled on the pagan feast known as "Cervula" or "Cervulus." It took place on the kalends of January and was a kind of New Year's festival at which people exchanged strenae (étrennes, gifts), dressed up as animals or old women, and danced through the streets singing, to the applause of the populace. According to Du Cange (s.v. cervulus), sacrilegious songs were sung. This happened even in the immediate vicinity of St. Peter's in Rome.

460 In certain localities even the priests seem to have adhered to the "libertas decembrica," as the Fools' Holiday was called, in spite (or perhaps because?) of the fact that the older level of consciousness could let itself rip on this happy occasion with all the wildness, wantonness, and irresponsibility of paganism.[4] These ceremonies, which still reveal the spirit of the trickster in his original form, seem to have died out by the beginning of the sixteenth century. At any rate, the various conciliar decrees issued from 1581 to 1585 forbade only the *festum puerorum* and the election of an *episcopus puerorum*.

461 Finally, we must also mention in this connection the *festum asinorum*, which, so far as I know, was celebrated mainly in France. Although considered a harmless festival in memory of Mary's flight into Egypt, it was celebrated in a somewhat curious manner which might easily have given rise to misunderstandings. In Beauvais, the ass procession went right into the church.[5] At the conclusion of each part (Introit, Kyrie, Gloria, etc.) of the high mass that followed, the whole congregation *brayed*, that is, they all went "Y-a" like a donkey ("hac modulatione hinham concludebantur"). A codex dating apparently from the eleventh century says: "At the end of the mass, instead of the words 'Ite missa est,' the priest shall bray three times (*ter hinhamabit*) and instead of the words 'Deo gratias,' the congregation shall answer 'Y-a' (*hinham*) three times."

462 Du Cange cites a hymn from this festival:

Orientis partibus
Adventavit Asinus
Pulcher et fortissimus
Sarcinis aptissimus.

Each verse was followed by the French refrain:

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[4] Part of the *festum fatuorum* in many places was the still unexplained ball game played by the priests and captained by the bishop or archbishop, "ut etiam sese ad lusum pilae demittent" (that they also may indulge in the game of pelota). *Pila* or *pelota* is the ball which the players throw to one another. See Du Cange, s.v. Kalendae and pelota.

[5] "Puella, quae cum asino a parte Evangelii prope altare collocabatur" (the girl who stationed herself with the ass at the side of the altar where the gospel is read). Du Cange, s.v. festum asinorum.

Hez, Sire Asnes, car chantez
Belle bouche rechignez
Vous aurez du foin assez
Et de l'avoine à plantez.

The hymn had nine verses, the last of which was

Amen, dicas, Asine (*hic genuflectebatur*)
Jam satur de gramine.
Amen, amen, itera
Aspernare vetera.[6]

463 Du Cange says that the more ridiculous this rite seemed, the greater the enthusiasm with which it was celebrated. In other places the ass was decked with a golden canopy whose corners were held "by distinguished canons"; the others present had to "don suitably festive garments, as at Christmas." Since there were certain tendencies to bring the ass into symbolic relationship with Christ, and since from ancient times the god of the Jews was vulgarly conceived to be an ass—a prejudice which extended to Christ himself,[7] as is shown by the mock crucifixion scratched on the wall of the Imperial Cadet School on the Palatine[8]—the danger of theriomorphism lay uncomfortably close. Even the bishops could do nothing to stamp out this custom, until finally it had to be suppressed by the "auctoritas supremi Senatus." The suspicion of blasphemy becomes quite

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[6] *Caetera* instead of *vetera*? [Trans. by A. S. B. Glover:

From the furthest Eastern clime
Came the Ass in olden time,
Comely, sturdy for the road,
Fit to bear a heavy load.

Sing then loudly, master Ass,
Let the tempting titbit pass;
You shall have no lack of hay
And of oats find good supply.

Say Amen, Amen, good ass, (*here a genuflection is made*)
Now you've had your fill of grass;
Ancient paths are left behind:
Sing Amen with gladsome mind.]

[7] Cf. also Tertullian, *Apologeticus adversus gentes* XVI.

[8] [Reproduced in *Symbols of Transformation*, pl. XLIII.—EDITORS.]

ripen in Nietzsche's "Ass Festival," which is a deliberately blasphemous parody of the mass.[8]

464 These medieval customs demonstrate the role of the trickster to perfection, and, when they vanished from the precincts of the Church, they appeared again on the profane level of Italian theatricals, as those comic types who, often adorned with enormous ithyphallic emblems, entertained the far from prudish public with ribaldries in true Rabelaisian style. Callot's engravings have preserved these classical figures for posterity—the Pulcinellas, Cucorognas, Chico Sgarras, and the like.[9]

465 In picaresque tales, in carnivals and revels, in magic rites of healing, in man's religious fears and exaltations, this phantom of the trickster haunts the mythology of all ages, sometimes in quite unmistakable form, sometimes in strangely modulated guise.[10] He is obviously a "psychologem," an archetypal psychic structure of extreme antiquity. In his clearest manifestations he is a faithful reflection of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level. That this is how the trickster figure originated can hardly be contested if we look at it from the causal and historical angle. In psychology as in biology we cannot afford to overlook or underestimate this question of origins, although the answer usually tells us nothing about the functional meaning. For this reason biology should never forget the question of purpose, for only by answering that can we get at the meaning of a phenomenon. Even in pathology, where we are concerned with lesions which have no meaning in themselves, the exclusively causal approach proves to be inadequate, since there are a number of pathological phenomena which only give up their meaning when we inquire into their purpose. And where we are concerned with the normal phenomena of life, this question of purpose takes undisputed precedence.

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[8] *Thus Spake Zarathustra*, Part IV, ch. LXXVIII.

[9] I am thinking here of the series called "Balli di Sfessania." The name is probably a reference to the Etruscan town of Fescennia, which was famous for its lewd songs. Hence "Fescennina licentia" in Horace, Fescenninus being the equivalent of φαλλικός.

[10] Cf. the article "Daily Paper Pantheon," by A. McGlashan, in *The Lancet*, 1953, p. 238, pointing out that the figures in comic strips have remarkable archetypal analogies.

466 When, therefore, a primitive or barbarous consciousness forms a picture of itself on a much earlier level of development and continues to do so for hundreds or even thousands of years, undeterred by the contamination of its archaic qualities with differentiated, highly developed mental products, then the causal explanation is that the older the archaic qualities are, the more conservative and pertinacious is their behaviour. One simply cannot shake off the memory-image of things as they were, and drags it along like a senseless appendage.

467 This explanation, which is facile enough to satisfy the rationalistic requirements of our age, would certainly not meet with the approval of the Winnebagos, the nearest possessors of the trickster cycle. For them the myth is not in any sense a remnant—it is far too amusing for that, and an object of undivided enjoyment. For them it still "functions," provided that they have not been spoiled by civilization. For them there is no earthly reason to theorize about the meaning and purpose of myths, just as the Christmas tree seems no problem at all to the naive European. For the thoughtful observer, however, both trickster and Christmas tree afford reason enough for reflection. Naturally it depends very much on the mentality of the observer what he thinks about these things. Considering the crude primitivity of the trickster cycle, it would not be surprising if one saw in this myth simply the reflection of an earlier, rudimentary stage of consciousness, which is what the trickster obviously seems to be.[12]

468 The only question that would need answering is whether such personified reflections exist at all in empirical psychology. As a matter of fact they do, and these experiences of split or double personality actually form the core of the earliest psychopathological investigations. The peculiar thing about these dissociations is that the split-off personality is not just a random one, but stands in a complementary or compensatory relationship to the ego-personality. It is a personification of traits of

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[12] Earlier stages of consciousness seem to leave perceptible traces behind them. For instance, the chakras of the Tantric system correspond by and large to the regions where consciousness was earlier localized, *anahata* corresponding to the breast region, *manipura* to the abdominal region, *svadhisthana* to the bladder region, and *vishuddha* to the larynx and the speech-consciousness of modern man. Cf. Avalon, *The Serpent Power*.

character [illegible] better than those the single personality possesses. A collective personification like the trickster is the product of an aggregate of individuals and is welcomed by each individual as something known to him, which would not be the case if it were just an individual outgrowth.

469 Now if the myth were nothing but an historical remnant, one would have to ask why it has not long since vanished into the great rubbish-heap of the past, and why it continues to make its influence felt on the highest levels of civilization, even where, on account of his stupidity and grotesque scurrility, the trickster no longer plays the part of a "delight-maker." In many cultures his figure seems like an old river-bed in which the water still flows. One can see this best of all from the fact that the trickster motif does not crop up only in its mythical form but appears just as naïvely and authentically in the unsuspecting modern man—whenever, in fact, he feels himself at the mercy of annoying "accidents" which thwart his will and his actions with apparently malicious intent. He then speaks of "hoodoos" and "jinxes" or of the "mischievousness of the object." Here the trickster is represented by counter-tendencies in the unconscious, and in certain cases by a sort of second personality, of a puerile and inferior character, not unlike the personalities who announce themselves at spiritualistic séances and cause all those ineffably childish phenomena so typical of poltergeists. I have, I think, found a suitable designation for this character component when I called it the *shadow*.[2] On the civilized level it is regarded as a personal "gaffe," "slip," "faux pas," etc., which are then chalked up as defects of the conscious personality. We are no longer aware that in carnival customs and the like there are remnants of a collective shadow figure which prove that the personal shadow is in part descended from a numinous collective figure. This collective figure gradually breaks up under the impact of civilization, leaving traces in folklore which are difficult to recognize. But the main part of him gets personalized and is made an object of personal responsibility.

470 Radin's trickster cycle preserves the shadow in its pristine mythological form and thus points back to a very much earlier

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[2] The same idea can be found in the Church Father Irenaeus, who calls it the "umbra." *Adversus haereses*, I, ii, 1.

stage of consciousness which existed before the birth of the myth, when the Indian was still groping about in a similar mental darkness. Only when his consciousness reached a higher level could he detach the earlier state from himself and objectify it, that is, say anything about it. So long as his consciousness was itself trickster-like, such a confrontation could obviously not take place. It was possible only when the attainment of a newer and higher level of consciousness enabled him to look back on a lower and inferior state. It was only to be expected that a good deal of mockery and contempt should mingle with this retrospect, thus casting an even thicker pall over the memories of the past, which were pretty unedifying anyway. This phenomenon must have repeated itself innumerable times in the history of his mental development. The sovereign contempt with which our modern age looks back on the taste and intelligence of earlier centuries is a classic example of this, and there is an unmistakable allusion to the same phenomenon in the New Testament, where we are told in Acts 17 : 30 that God looked down from above (ὑπεριδών, despiciens) on the χρόνοι τῆς ἀγνοίας, the times of ignorance (or unconsciousness).

471 This attitude contrasts strangely with the still commoner and more striking idealization of the past, which is praised not merely as the "good old days" but as the Golden Age—and not just by uneducated and superstitious people, but by all those legions of theosophical enthusiasts who resolutely believe in the former existence and lofty civilization of Atlantis.

472 Anyone who belongs to a sphere of culture that seeks the perfect state somewhere in the past must feel very queerly indeed when confronted by the figure of the trickster. He is a forerunner of the saviour, and, like him, God, man, and animal at once. He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness. Because of it he is deserted by his (evidently human) companions, which seems to indicate that he has fallen below their level of consciousness. He is so unconscious of himself that his body is not a unity, and his two hands fight each other. He takes his anus off and entrusts it with a special task. Even his sex is optional despite its phallic qualities: he can turn himself into a woman and bear children. From his penis he makes all kinds of useful plants. This is a reference to

his original nature as a Creator, for the world is made from the body of a god.

473 On the other hand he is in many respects stupider than the animals, and gets into one ridiculous scrape after another. Although he is not really evil, he does the most atrocious things from sheer unconsciousness and unrelatedness. His imprisonment in animal unconsciousness is suggested by the episode where he gets his head caught inside the skull of an elk, and the next episode shows how he overcomes this condition by imprisoning the head of a hawk inside his own rectum. True, he sinks back into the former condition immediately afterwards, by falling under the ice, and is outwitted time after time by the animals, but in the end he succeeds in tricking the cunning coyote, and this brings back to him his saviour nature. The trickster is a primitive "cosmic" being of *divine-animal* nature, on the one hand superior to man because of his superhuman qualities, and on the other hand inferior to him because of his unreason and unconsciousness. He is no match for the animals either, because of his extraordinary clumsiness and lack of instinct. These defects are the marks of his *human* nature, which is not so well adapted to the environment as the animal's but, instead, has prospects of a much higher development of consciousness based on a considerable eagerness to learn, as is duly emphasized in the myth.

474 What the repeated telling of the myth signifies is the therapeutic anamnesis of contents which, for reasons still to be discussed, should never be forgotten for long. If they were nothing but the remnants of an inferior state, it would be understandable if man turned his attention away from them, feeling that their reappearance was a nuisance. This is evidently by no means the case, since the trickster has been a source of amusement right down to civilized times, where he can still be recognized in the carnival figures of Pulcinella and the clown. That is one important reason for his still continuing to function. But it is not the only one, and certainly not the reason why this reflection of an extremely primitive state of consciousness solidified into a mythological personage. Mere vestiges of an early state that is dying out usually lose their energy at an increasing rate, otherwise they would never disappear. The last thing we would expect is that they would have the strength to solidify into a

mythological figure with its own cycle of legends unless, of course, they received energy from outside, in this case from a higher level of consciousness or from sources in the unconscious which are not yet exhausted. To take a legitimate parallel from the psychology of the individual, namely the appearance of an impressive shadow figure antagonistically confronting a personal consciousness: this figure does not appear merely because it still exists in the individual but because it rests on a dynamism whose existence can only be explained in terms of his actual situation, for instance because the shadow is so disagreeable to his ego-consciousness that it has to be repressed into the unconscious. This explanation does not quite meet the case here, because the trickster obviously represents a vanishing level of consciousness which increasingly lacks the power to take form and assert itself. Furthermore, repression would prevent it from vanishing, because repressed contents are the very ones that have the best chance of survival, as we know from experience that nothing is corrected in the unconscious. Lastly, the story of the trickster is not in the least disagreeable to the Winnebago consciousness or incompatible with it but, on the contrary, pleasurable and therefore not conducive to repression. It looks, therefore, as if the myth were actively sustained and fostered by consciousness. This may well be so, since that is the best and most successful method of keeping the shadow figure conscious and subjecting it to conscious criticism. Although, to begin with, this criticism has more the character of a positive evaluation, we may expect that with the progressive development of consciousness the cruder aspects of the myth will gradually fall away, even if the danger of its rapid disappearance under the stress of white civilization did not exist. We have often seen how certain customs, originally cruel or obscene, became mere vestiges in the course of time.[4]

475 The process of rendering this motif harmless takes an extremely long time, as its history shows; one can still detect traces of it even at a high level of civilization. Its longevity could also be explained by the strength and vitality of the state of consciousness described in the myth, and by the secret attra

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[4] For instance, the ducking of the [illegible] which [illegible] fool) in Basel during the second half of January was, if I remember correctly, forbidden by the police in the 'nineties, after one of the victims died of pneumonia.

tion and fascination this has for the conscious mind. Although purely causal hypotheses in the biological sphere are not, as a rule, very satisfactory, due weight must nevertheless be given to the fact that in the case of the trickster a higher level of consciousness has covered up a lower one, and that the latter was already in retreat. His recollection, however, is mainly due to the interest which the conscious mind brings to bear on him, the inevitable concomitant being, as we have seen, the gradual civilizing, i.e., assimilation, of a primitive daemonic figure who was originally autonomous and even capable of causing possession.

476 To supplement the causal approach by a final one therefore enables us to arrive at more meaningful interpretations not only in medical psychology, where we are concerned with individual fantasies originating in the unconscious, but also in the case of collective fantasies, that is myths and fairytales.

477 As Radin points out, the civilizing process begins within the framework of the trickster cycle itself, and this is a clear indication that the original state has been overcome. At any rate the marks of deepest unconsciousness fall away from him; instead of acting in a brutal, savage, stupid, and senseless fashion, the trickster's behaviour towards the end of the cycle becomes quite useful and sensible. The devaluation of his earlier unconsciousness is apparent even in the myth, and one wonders what has happened to his evil qualities. The naive reader may imagine that when the dark aspects disappear they are no longer there in reality. But that is not the case at all, as experience shows. What actually happens is that the conscious mind is then able to free itself from the fascination of evil and is no longer obliged to live it compulsively. The darkness and the evil have not gone up in smoke, they have merely withdrawn into the unconscious owing to loss of energy, where they remain unconscious so long as all is well with the conscious. But if the conscious should find itself in a critical or doubtful situation, then it soon becomes apparent that the shadow has not dissolved into nothing but is only waiting for a favourable opportunity to reappear as a projection upon one's neighbour. If this trick is successful, there is immediately created between them that world of primordial darkness where everything that is characteristic of the trickster can happen—even on the highest plane of

civilization. The best examples of these [illegible] tricks, as popularly spoken of, [illegible] in which everything goes wrong and nothing intelligent happens except by mistake at the last moment, are naturally to be found in politics.

478 The so-called civilized man has forgotten the trickster. He remembers him only figuratively and metaphorically, when, irritated by his own ineptitude, he speaks of fate playing tricks on him or of things being bewitched. He never suspects that his own hidden and apparently harmless shadow has qualities whose dangerousness exceeds his wildest dreams. As soon as people get together in masses and submerge the individual, the shadow is mobilized, and, as history shows, may even be personified and incarnated.

479 The disastrous idea that everything comes to the human psyche from outside and that it is born a *tabula rasa* is responsible for the erroneous belief that under normal circumstances the individual is in perfect order. He then looks to the State for salvation, and makes society pay for his inefficiency. He thinks the meaning of existence would be discovered if food and clothing were delivered to him gratis on his own doorstep, or if everybody possessed an automobile. Such are the puerilities that rise up in place of an unconscious shadow and keep it unconscious. As a result of these prejudices, the individual feels totally dependent on his environment and loses all capacity for introspection. In this way his code of ethics is replaced by a knowledge of what is permitted or forbidden or ordered. How, under these circumstances, can one expect a soldier to subject an order received from a superior to ethical scrutiny? He has not yet made the discovery that he might be capable of spontaneous ethical impulses, and of performing them even when no one is looking!

480 From this point of view we can see why the myth of the trickster was preserved and developed. Like many other myths, it was supposed to have a therapeutic effect. It holds the earlier low intellectual and moral level before the eyes of the more highly developed individual, so that he shall not forget how things looked yesterday. We like to imagine that something which we do not understand does not help us in any way. But that is not always so. Seldom does a man understand with his

read aloud—least of all when he is a primitive. Because of its numinosity the myth has a direct effect on the unconscious, no matter whether it is understood or not. The fact that its repeated telling has not long since become obsolete can, I believe, be explained by its usefulness. The explanation is rather difficult because two contrary tendencies are at work: the desire on the one hand to get out of the earlier condition and on the other hand not to forget it.[8] Apparently Radin has also felt this difficulty, for he says: "Viewed psychologically, it might be contended that the history of civilization is largely the account of the attempts of man to forget his transformation from an animal into a human being."[9] A few pages further on he says (with reference to the Golden Age): "So stubborn a refusal to forget is not an accident."[10] And it is also no accident that we are forced to contradict ourselves as soon as we try to formulate man's paradoxical attitude to myth. Even the most enlightened of us will set up a Christmas-tree for his children without having the least idea what this custom means, and is invariably disposed to nip any attempt at interpretation in the bud. It is really astonishing to see how many so-called superstitions are rampant nowadays in town and country alike, but if one took hold of the individual and asked him, loudly and clearly, "Do you believe in ghosts? in witches? in spells and magic?" he would deny it indignantly. It is a hundred to one he has never heard of such things and thinks it all rubbish. But in secret he is all for it, just like a jungle-dweller. The public knows very little of these things anyway, for everyone is convinced that in our enlightened society that kind of superstition has long since been eradicated, and it is part of the general convention to act as though one had never heard of such things, not to mention believing in them.

483 But nothing is ever lost, not even the blood pact with the devil. Outwardly it is forgotten, but inwardly not at all. We act like the natives on the southern slopes of Mount Elgon, in East Africa, one of whom accompanied me part of the way into the bush. At a fork in the path we came upon a brand new "ghost trap," beautifully got up like a little hut, near the cave where

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[8] Not to forget something means keeping it in consciousness. If the enemy disappears from my field of vision, then he may possibly be behind me—and even more dangerous.

[9] Radin, *The World of Primitive Man*, p. 3.

[10] Ibid., p. 5.

he lived with his family. I asked him if he had made it. He denied it with all the signs of extreme agitation, asserting that only children would make such a "juju." Whereupon he gave the hut a kick, and the whole thing fell to pieces.

482 This is exactly the reaction we can observe in Europe today. Outwardly people are more or less civilized, but inwardly they are still primitives. Something in man is profoundly disinclined to give up his beginnings, and something else believes it has long since got beyond all that. This contradiction was once brought home to me in the most drastic manner when I was watching a "Strudel" (a sort of local witch-doctor) taking the spell off a stable. The stable was situated immediately beside the Gotthard railway line, and several international expresses sped past during the ceremony. Their occupants would hardly have suspected that a primitive ritual was being performed a few yards away.

483 The conflict between the two dimensions of consciousness is simply an expression of the polaristic structure of the psyche, which like any other energic system is dependent on the tension of opposites. That is also why there are no general psychological propositions which could not just as well be reversed; indeed, their reversibility proves their validity. We should never forget that in any psychological discussion we are not saying anything *about* the psyche, but that the psyche is always speaking *about itself*. It is no use thinking we can ever get beyond the psyche by means of the "mind," even though the mind asserts that it is not dependent on the psyche. How could it prove that? We can say, if we like, that one statement comes from the psyche, is psychic and nothing but psychic, and that another comes from the mind, is "spiritual" and therefore superior to the psychic one. Both are mere assertions based on the postulates of belief.

484 The fact is that this old trichotomous hierarchy of psychic contents (hylic, psychic, and pneumatic) represents the polaristic structure of the psyche, which is the only immediate object of experience. The unity of our psychic nature lies in the middle, just as the living unity of the waterfall appears in the dynamic connection between above and below. Thus, the living effect of the myth is experienced when a higher consciousness, rejoicing in its freedom and independence, is confronted by the autonomy of a mythological figure and yet cannot flee from its

fascination but must pay tribute to the overwhelming impression. The figure works because secretly it participates in the observer's psyche and appears as its reflection, though it is not recognized as such. It is split off from his consciousness and consequently behaves like an autonomous personality. The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals. And since the individual shadow is never absent as a component of personality, the collective figure can construct itself out of it continually. Not always, of course, as a mythological figure, but, in consequence of the increasing repression and neglect of the original mythologems, as a corresponding projection on other social groups and nations.

485 If we take the trickster as a parallel of the individual shadow, then the question arises whether that trend towards meaning, which we saw in the trickster myth, can also be observed in the subjective and personal shadow. Since this shadow frequently appears in the phenomenology of dreams as a well-defined figure, we can answer this question positively: the shadow, although by definition a negative figure, sometimes has certain clearly discernible traits and associations which point to a quite different background. It is as though he were hiding meaningful contents under an unprepossessing exterior. Experience confirms this; and what is more important, the things that are hidden usually consist of increasingly numinous figures. The one standing closest behind the shadow is the anima,[8] who is endowed with considerable powers of fascination and possession. She often appears in rather too youthful form, and hides in her turn the powerful archetype of the wise old man (sage, magician, king, etc.). The series could be extended, but it would be pointless to do so, as psychologically one only understands what one has experienced oneself. The concepts of complex psychology are, in essence, not intellectual formulas

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[8] By the metaphor "standing behind the shadow" I am attempting to illustrate the fact that to the degree to which the shadow is recognized and integrated, the problem of the anima, i.e., of relationship, is constellated. It is understandable that the encounter with the shadow should have an enduring effect on the relations of the ego to the inside and outside world, since the integration of the shadow brings about an alteration of personality. Cf. *Aion*, Part II of this vol., pars. 13ff.

tions but names for certain areas of experience, and though they can be described they remain dead and irrepresentable to anyone who has not experienced them. Thus, I have noticed that people usually have not much difficulty in picturing to themselves what is meant by the shadow, even if they would have preferred instead a bit of Latin or Greek jargon that sounds more "scientific." But it costs them enormous difficulties to understand what the anima is. They accept her easily enough when she appears in novels or as a film star, but she is not understood at all when it comes to seeing the role she plays in their own lives, because she sums up everything that a man can never get the better of and never finishes coping with. Therefore it remains in a perpetual state of emotionality which must not be touched. The degree of unconsciousness one meets with in this connection is, to put it mildly, astounding. Hence it is practically impossible to get a man who is afraid of his own femininity to understand what is meant by the anima.

486 Actually, it is not surprising that this should be so, since even the most rudimentary insight into the shadow sometimes causes the greatest difficulties for the modern European. But since the shadow is the figure nearest his consciousness and the least explosive one, it is also the first component of personality to come up in an analysis of the unconscious. A minatory and ridiculous figure, he stands at the very beginning of the way of individuation, posing the deceptively easy riddle of the Sphinx, or grimly demanding answer to a "quaestio crocodilina."[10]

487 If, at the end of the trickster myth, the saviour is hinted at, this comforting premonition or hope means that some calamity or other has happened and been consciously understood. Only out of disaster can the longing for the saviour arise—in other words, the recognition and unavoidable integration of the shadow create such a harrowing situation that nobody but a saviour can undo the tangled web of fate. In the case of the individual, the problem constellated by the shadow is answered on the plane of the anima, that is, through relatedness. In the

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[10] A crocodile stole a child from its mother. On being asked to give it back to her, the crocodile replied that he would grant her wish if she could give a true answer to his question: "Shall I give the child back?" If she answers "Yes," it is not true, and she won't get the child back. If she answers "No," it is again not true, so in either case the mother loses the child.

history of the collective as in the history of the individual, everything depends on the development of consciousness. This gradually brings liberation from imprisonment in ἀγνοία, unconsciousness,[20] and is therefore a bringer of light as well as of healing.

488 As in its collective, mythological form, so also the individual shadow contains within it the seed of an enantiodromia, of a conversion into its opposite.

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[20] Neumann, *The Origins and History of Consciousness*, passim.

VI

CONSCIOUS, UNCONSCIOUS, AND INDIVIDUATION

A STUDY IN THE PROCESS OF INDIVIDUATION

CONCERNING MANDALA SYMBOLISM

CONSCIOUS, UNCONSCIOUS, AND INDIVIDUATION[1]

489 The relation between the conscious and the unconscious on the one hand, and the individuation process on the other, are problems that arise almost regularly during the later stages of analytical treatment. By "analytical" I mean a procedure that takes account of the existence of the unconscious. These problems do not arise in a procedure based on suggestion. A few preliminary words may not be out of place, in order to explain what is meant by "individuation."

490 I use the term "individuation" to denote the process by which a person becomes a psychological "in-dividual," that is, a separate, indivisible unity or "whole."[2] It is generally assumed that consciousness is the whole of the psychological individual. But knowledge of the phenomena that can only be explained on the hypothesis of unconscious psychic processes makes it doubtful whether the ego and its contents are in fact identical with the "whole." If unconscious processes exist at all, they must surely belong to the totality of the individual, even though they are not components of the conscious ego. If they were part of the ego they would necessarily be conscious, because everything that is directly related to the ego is conscious. Consciousness can even be equated with the relation between the ego and the psychic contents. But unconscious phenomena

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[1] [Originally written in English as "The Meaning of Individuation," the introductory chapter of *The Integration of the Personality* (New York, 1939; London, 1940), a collection of papers otherwise translated by Stanley Dell. Professor Jung afterward rewrote the paper with considerable revisions in German and published it as "Bewusstsein, Unbewusstes und Individuation," *Zentralblatt für Psychotherapie und ihre Grenzgebiete* (Leipzig), XI (1939), 257–70. The original English version was slightly longer owing to material which Mr. Dell added in from other writings of Jung's, for the special requirements of the 1939 volume. It is the basis of the present version, together with the 1939 German version.—EDITORS.]

[2] Modern physicists (Louis de Broglie, for instance) use instead of this the concept of something "discontinuous."

are so little related to the ego that most people do not hesitate to deny their existence outright. Nevertheless, they manifest themselves in an individual's behaviour. An attentive observer can detect them without difficulty, while the observed person remains quite unaware of the fact that he is betraying his most secret thoughts or even things he has never thought consciously. It is, however, a great prejudice to suppose that something we have never thought consciously does not exist in the psyche. There is plenty of evidence to show that consciousness is very far from covering the psyche in its totality. Many things occur semi-consciously, and a great many more remain entirely unconscious. Thorough investigation of the phenomena of dual and multiple personalities, for instance, has brought to light a mass of material with observations to prove this point. I would refer the reader to the writings of Pierre Janet, Théodore Flournoy, Morton Prince, and others.[3]

491 The importance of such phenomena has made a deep impression on medical psychology, because they give rise to all sorts of psychic and physiological symptoms. In these circumstances, the assumption that the ego expresses the totality of the psyche has become untenable. It is, on the contrary, evident that the whole must necessarily include not only consciousness but the illimitable field of unconscious occurrences as well, and that the ego can be no more than the centre of the field of consciousness.

492 You will naturally ask whether the unconscious possesses a centre too. I would hardly venture to assume that there is in the unconscious a ruling principle analogous to the ego. As a matter of fact, everything points to the contrary. If there were such a centre, we could expect almost regular signs of its existence. Cases of dual personality would then be frequent occurrences instead of rare curiosities. As a rule, unconscious phenomena manifest themselves in fairly chaotic and unsystematic form. Dreams, for instance, show no apparent order and no tendency to systematization, as they would have to do if there were a personal consciousness at the back of them. The philosophers Carus and von Hartmann treat the unconscious as a metaphysical principle, a sort of universal mind, without any trace of personality or ego-consciousness, and similarly

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[3] See also Jung's *Psychiatric Studies*, index, s.v.—EDITORS.

Schopenhauer's "Will" is without an ego. Modern psychologists, too, regard the unconscious as an egoless function below the threshold of consciousness. Unlike the philosophers, they tend to derive its subliminal functions from the conscious mind. Janet thinks that there is a certain weakness of consciousness which is unable to hold all the psychic processes together. Freud, on the other hand, favours the idea of conscious factors that suppress certain incompatible tendencies. Much can be said for both theories, since there are numerous cases where a weakness of consciousness actually causes certain contents to fall below the threshold, or where disagreeable contents are repressed. It is obvious that such careful observers as Janet and Freud would not have constructed theories deriving the unconscious mainly from conscious sources had they been able to discover traces of an independent personality or of an autonomous will in the manifestations of the unconscious.

493 If it were true that the unconscious consists of nothing but contents accidentally deprived of consciousness but otherwise indistinguishable from the conscious material, then one could identify the ego more or less with the totality of the psyche. But actually the situation is not quite so simple. Both theories are based mainly on observations in the field of neurosis. Neither Janet nor Freud had any specifically psychiatric experience. If they had, they would surely have been struck by the fact that the unconscious displays contents that are utterly different from conscious ones, so strange, indeed, that nobody can understand them, neither the patient himself nor his doctors. The patient is inundated by a flood of thoughts that are as strange to him as they are to a normal person. That is why we call him "crazy": we cannot understand his ideas. We understand something only if we have the necessary premises for doing so. But here the premises are just as remote from our consciousness as they were from the mind of the patient before he went mad. Otherwise he would never have become insane.

494 There is, in fact, no field directly known to us from which we could derive certain pathological ideas. It is not a question of more or less normal contents that became unconscious just by accident. They are, on the contrary, products whose nature is at first completely baffling. They differ in every respect from neurotic material, which cannot be said to be at all bizarre. The

material of a neurosis is understandable in human terms, but that of a psychosis is not.[4]

495 This peculiar psychotic material cannot be derived from the conscious mind, because the latter lacks the premises which would help to explain the strangeness of the ideas. Neurotic contents can be integrated without appreciable injury to the ego, but psychotic ideas cannot. They remain inaccessible, and ego-consciousness is more or less swamped by them. They even show a distinct tendency to draw the ego into their "system."

496 Such cases indicate that under certain conditions the unconscious is capable of taking over the role of the ego. The consequence of this exchange is insanity and confusion, because the unconscious is not a second personality with organized and centralized functions but in all probability a decentralized congeries of psychic processes. However, nothing produced by the human mind lies absolutely outside the psychic realm. Even the craziest idea must correspond to something in the psyche. We cannot suppose that certain minds contain elements that do not exist at all in other minds. Nor can we assume that the unconscious is capable of becoming autonomous only in certain people, namely in those predisposed to insanity. It is very much more likely that the tendency to autonomy is a more or less general peculiarity of the unconscious. Mental disorder is, in a sense, only one outstanding example of a hidden but none the less general condition. This tendency to autonomy shows itself above all in affective states, including those of normal people. When in a state of violent affect one says or does things which exceed the ordinary. Not much is needed: love and hate, joy and grief, are often enough to make the ego and the unconscious change places. Very strange ideas indeed can take possession of otherwise healthy people on such occasions. Groups, communities, and even whole nations can be seized in this way by psychic epidemics.

497 The autonomy of the unconscious therefore begins where emotions are generated. Emotions are instinctive, involuntary reactions which upset the rational order of consciousness by their elemental outbursts. Affects are not "made" or wilfully

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[4] By this I mean only certain cases of schizophrenia, such as the famous Schreber case (*Memoirs of My Nervous Illness*) or the case published by Nelken ("Analytische Beobachtungen über Phantasien eines Schizophrenen," 1912).

produced; they simply happen. In a state of affect a trait of character sometimes appears which is strange even to the person concerned, or hidden contents may irrupt involuntarily. The more violent an affect the closer it comes to the pathological, to a condition in which the ego-consciousness is thrust aside by autonomous contents that were unconscious before. So long as the unconscious is in a dormant condition, it seems as if there were absolutely nothing in this hidden region. Hence we are continually surprised when something unknown suddenly appears "from nowhere." Afterwards, of course, the psychologist comes along and shows that things had to happen as they did for this or that reason. But who could have said so beforehand?

498 We call the unconscious "nothing," and yet it is a reality *in potentia*. The thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today. The unknown in us which the affect uncovers was always there and sooner or later would have presented itself to consciousness. Hence we must always reckon with the presence of things not yet discovered. These, as I have said, may be unknown quirks of character. But possibilities of future development may also come to light in this way, perhaps in just such an outburst of affect which sometimes radically alters the whole situation. The unconscious has a Janus-face: on one side its contents point back to a preconscious, prehistoric world of instinct, while on the other side it potentially anticipates the future—precisely because of the instinctive readiness for action of the factors that determine man's fate. If we had complete knowledge of the ground plan lying dormant in an individual from the beginning, his fate would be in large measure predictable.

499 Now, to the extent that unconscious tendencies—be they backward-looking images or forward-looking anticipations—appear in dreams, dreams have been regarded in all previous ages less as historical regressions than as anticipations of the future, and rightly so. For everything that will be happens on the basis of what has been, and of what—consciously or unconsciously—still exists as a memory-trace. In so far as no man is born totally new, but continually repeats the stage of development last reached by the species, he contains unconsciously, as an *a priori* datum, the entire psychic structure developed both

upwards and downwards by his ancestors in the course of the ages. That is what gives the unconscious its characteristic "historical" aspect, but it is at the same time the *sine qua non* for shaping the future. For this reason it is often very difficult to decide whether an autonomous manifestation of the unconscious should be interpreted as an *effect* (and therefore historical) or as an *aim* (and therefore teleological and anticipatory). The conscious mind thinks as a rule without regard to ancestral predeterminations and without taking into account the influence this *a priori* factor has on the shaping of the individual's fate. Whereas we think in periods of years, the unconscious thinks and lives in terms of millennia. So when something happens that seems to us an unexampled novelty, it is generally a very old story indeed. We still forget, like children, what happened yesterday. We are still living in a wonderful new world where man thinks himself astonishingly new and "modern." This is unmistakable proof of the youthfulness of human consciousness, which has not yet grown aware of its historical antecedents.

500 As a matter of fact, the "normal" person convinces me far more of the autonomy of the unconscious than does the insane person. Psychiatric theory can always take refuge behind real or alleged organic disorders of the brain and thus detract from the importance of the unconscious. But such a view is no longer applicable when it comes to normal humanity. What one sees happening in the world is not just a "shadowy vestige of activities that were once conscious," but the expression of a living psychic condition that still exists and always will exist. Were that not so, one might well be astonished. But it is precisely those who give least credence to the autonomy of the unconscious who are the most surprised by it. Because of its youthfulness and vulnerability, our consciousness tends to make light of the unconscious. This is understandable enough, for a young man should not let himself be overawed by the authority of his parents if he wants to start something on his own account. Historically as well as individually, our consciousness has developed out of the darkness and somnolence of primordial unconsciousness. There were psychic processes and functions long before any ego-consciousness existed. "Thinking" existed long before man was able to say: "I am conscious of thinking."

501 The primitive "perils of the soul" consist mainly of dangers to consciousness. Fascination, bewitchment, "loss of soul," possession, etc. are obviously phenomena of the dissociation and suppression of consciousness caused by unconscious contents. Even civilized man is not yet entirely free of the darkness of primeval times. The unconscious is the mother of consciousness. Where there is a mother there is also a father, yet he seems to be unknown. Consciousness, in the pride of its youth, may deny its father, but it cannot deny its mother. That would be too unnatural, for one can see in every child how hesitantly and slowly its ego-consciousness evolves out of a fragmentary consciousness lasting for single moments only, and how these islands gradually emerge from the total darkness of mere instinctuality.

502 Consciousness grows out of an unconscious psyche which is older than it, and which goes on functioning together with it or even in spite of it. Although there are numerous cases of conscious contents becoming unconscious again (through being repressed, for instance), the unconscious as a whole is far from being a mere remnant of consciousness. Or are the psychic functions of animals remnants of consciousness?

503 As I have said, there is little hope of our finding in the unconscious an order equivalent to that of the ego. It certainly does not look as if we were likely to discover an unconscious ego-personality, something in the nature of a Pythagorean "counter-earth." Nevertheless, we cannot overlook the fact that, just as consciousness arises from the unconscious, the ego-centre, too, crystallizes out of a dark depth in which it was somehow contained *in potentia*. Just as a human mother can only produce a human child, whose deepest nature lay hidden during its potential existence within her, so we are practically compelled to believe that the unconscious cannot be an entirely chaotic accumulation of instincts and images. There must be something to hold it together and give expression to the whole. Its centre cannot possibly be the ego, since the ego was born out of it into consciousness and turns its back on the unconscious, seeking to shut it out as much as possible. Or can it be that the unconscious loses its centre with the birth of the ego? In that case we would expect the ego to be far superior to the unconscious in influence and importance. The unconscious would

then follow meekly in the footsteps of the conscious, and that would be just what we wish.

504 Unfortunately, the facts show the exact opposite: consciousness succumbs all too easily to unconscious influences, and these are often truer and wiser than our conscious thinking. Also, it frequently happens that unconscious motives overrule our conscious decisions, especially in matters of vital importance. Indeed, the fate of the individual is largely dependent on unconscious factors. Careful investigation shows how very much our conscious decisions depend on the undisturbed functioning of memory. But memory often suffers from the disturbing interference of unconscious contents. Moreover, it functions as a rule automatically. Ordinarily it uses the bridges of association, but often in such an extraordinary way that another thorough investigation of the whole process of memory-reproduction is needed in order to find out how certain memories managed to reach consciousness at all. And sometimes these bridges cannot be found. In such cases it is impossible to dismiss the hypothesis of the spontaneous activity of the unconscious. Another example is intuition, which is chiefly dependent on unconscious processes of a very complex nature. Because of this peculiarity, I have defined intuition as "perception via the unconscious."

505 Normally the unconscious collaborates with the conscious without friction or disturbance, so that one is not even aware of its existence. But when an individual or a social group deviates too far from their instinctual foundations, they then experience the full impact of unconscious forces. The collaboration of the unconscious is intelligent and purposive, and even when it acts in opposition to consciousness its expression is still compensatory in an intelligent way, as if it were trying to restore the lost balance.

506 There are dreams and visions of such an impressive character that some people refuse to admit that they could have originated in an unconscious psyche. They prefer to assume that such phenomena derive from a sort of "superconsciousness." Such people make a distinction between a quasi physiological or instinctive unconscious and a psychic sphere or layer "above" consciousness, which they style the "superconscious." As a matter of fact, this psyche, which in Indian philosophy is

called the "higher" consciousness corresponds to what we in the West call the "unconscious." Certain dreams, visions, and mystical experiences do, however, suggest the existence of a consciousness in the unconscious. But, if we assume a consciousness in the unconscious, we are at once faced with the difficulty that no consciousness can exist without a subject, that is, an ego to which the contents are related. Consciousness needs a centre, an ego to which something is conscious. We know of no other kind of consciousness, nor can we imagine a consciousness without an ego. There can be no consciousness when there is no one to say: "*I* am conscious."

507 It is unprofitable to speculate about things we cannot know. I therefore refrain from making assertions that go beyond the bounds of science. It was never possible for me to discover in the unconscious anything like a personality comparable with the ego. But although a "second ego" cannot be discovered (except in the rare cases of dual personality), the manifestations of the unconscious do at least show *traces of personalities*. A simple example is the dream, where a number of real or imaginary people represent the dream-thoughts. In nearly all the important types of dissociation, the manifestations of the unconscious assume a strikingly personal form. Careful examination of the behaviour and mental content of these personifications, however, reveals their fragmentary character. They seem to represent complexes that have split off from a greater whole, and are the very reverse of a personal centre of the unconscious.

508 I have always been greatly impressed by the character of dissociated fragments as personalities. Hence I have often asked myself whether we are not justified in assuming that if such fragments have personality, the whole from which they were broken off must have personality to an even higher degree. The inference seemed logical, since it does not depend on whether the fragments are large or small. Why, then, should not the whole have personality too? *Personality need not imply consciousness. It can just as easily be dormant or dreaming.*

509 The general aspect of unconscious manifestations is in the main chaotic and irrational, despite certain symptoms of intelligence and purposiveness. The unconscious produces dreams, visions, fantasies, emotions, grotesque ideas, and so forth. This

is exactly what we would expect a dreaming personality to do. It seems to be a personality that was never awake and was never conscious of the life it had lived and of its own continuity. The only question is whether the hypothesis of a dormant and hidden personality is possible or not. It may be that all of the personality to be found in the unconscious is contained in the fragmentary personifications mentioned before. Since this is very possible, all my conjectures would be in vain—unless there were evidence of much less fragmentary and more complete personalities, even though they are hidden.

510 I am convinced that such evidence exists. Unfortunately the material to prove this belongs to the subtleties of psychological analysis. It is therefore not exactly easy to give the reader a simple and convincing idea of it.

511 I shall begin with a brief statement: in the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality.

512 It is a well-known fact that sex is determined by a majority of male or female genes, as the case may be. But the minority of genes belonging to the other sex does not simply disappear. A man therefore has in him a feminine side, an unconscious feminine figure—a fact of which he is generally quite unaware. I may take it as known that I have called this figure the "anima," and its counterpart in a woman the "animus." In order not to repeat myself, I must refer the reader to the literature.[6] This figure frequently appears in dreams, where one can observe all the attributes I have mentioned in earlier publications.

513 Another no less important and clearly defined figure is the "shadow." Like the anima, it appears either in projection on suitable persons, or personified as such in dreams. The shadow coincides with the "personal" unconscious (which corresponds to Freud's conception of the unconscious). Again like the anima, this figure has often been portrayed by poets and writers. I would mention the Faust-Mephistopheles relationship and E. T. A. Hoffmann's tale *The Devil's Elixir* as two especially typical descriptions. The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always

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[6] *Psychological Types*, Def. "Soul"; "The Relations between the Ego and the Unconscious," Part II, ch. 2; *Psychology and Alchemy*, Part II. Cf. also the third paper in this volume.

thrusting itself upon him directly or indirectly, for instance inferior traits of character and other incompatible tendencies.[6]

514 The fact that the unconscious spontaneously personifies certain affectively toned contents in dreams is the reason why I have taken over these personifications in my terminology and formulated them as names.

515 Besides these figures there are still a few others, less frequent and less striking, which have likewise undergone poetic as well as mythological formulation. I would mention, for instance, the figure of the hero[7] and of the wise old man,[8] to name only two of the best known.

516 All these figures irrupt autonomously into consciousness as soon as it gets into a pathological state. With regard to the anima, I would particularly like to draw attention to the case described by Nelken.[9] Now the remarkable thing is that these figures show the most striking connections with the poetic, religious, or mythological formulations, though these connections are in no way factual. That is to say, they are spontaneous products of analogy. One such case even led to the charge of plagiarism: the French writer Benoît gave a description of the anima and her classic myth in his book *L'Atlantide* which is an exact parallel of Rider Haggard's *She*. The lawsuit proved unsuccessful; Benoît had never heard of *She*. (It might, in the last analysis, have been an instance of cryptomnesic deception, which is often extremely difficult to rule out.) The distinctly "historical" aspect of the anima and her condensation with the figures of the sister, wife, mother, and daughter, plus the associated incest motif, can be found in Goethe ("You were in times gone by my wife or sister"),[10] as well as in the anima figure of the *regina* or *femina alba* in alchemy. The English alchemist Eirenaeus Philalethes ("lover of truth"), writing about 1645, remarks that the "Queen" was the King's "sister, mother, or wife."[11] The same idea can be found ornately elaborated in

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[6] Toni Wolff, "Einführung in die Grundlagen der Komplexen Psychologie," p. 107. Also *Aion*, ch. 2.—EDITORS.

[7] *Symbols of Transformation*, Part II.

[8] Cf. supra, "The Phenomenology of the Spirit in Fairytales."

[9] See n. 4, above.

[10] [Untitled poem ("Warum gabst du uns die tiefen Blicke") in *Werke*, II, p. 45.—EDITORS.]

[11] *Ripley Reviv'd: or, An Exposition upon Sir George Ripley's Hermetico-Poetical Works* (1678), trans. into German in 1741 and possibly known to Goethe.

Nelken's patient and in a whole series of cases observed by me, where I was able to rule out with certainty any possibility of literary influence. For the rest, the anima complex is one of the oldest features of Latin alchemy.[12]

517 When one studies the archetypal personalities and their behaviour with the help of the dreams, fantasies, and delusions of patients,[13] one is profoundly impressed by their manifold and unmistakable connections with mythological ideas completely unknown to the layman. They form a species of singular beings whom one would like to endow with ego-consciousness; indeed, they almost seem capable of it. And yet this idea is not borne out by the facts. There is nothing in their behaviour to suggest that they have an ego-consciousness as we know it. They show, on the contrary, all the marks of fragmentary personalities. They are mask-like, wraithlike, without problems, lacking self-reflection, with no conflicts, no doubts, no sufferings; like gods, perhaps, who have no philosophy, such as the Brahma gods of the *Samyutta-nikaya*, whose erroneous views needed correction by the Buddha. Unlike other contents, they always remain strangers in the world of consciousness, unwelcome intruders saturating the atmosphere with uncanny forebodings or even with the fear of madness.

518 If we examine their content, i.e., the fantasy material constituting their phenomenology, we find countless archaic and "historical" associations and images of an archetypal nature.[14] This peculiar fact permits us to draw conclusions about the "localization" of anima and animus in the psychic structure. They evidently live and function in the deeper layers of the unconscious, especially in that phylogenetic substratum which I have called the collective unconscious. This localization explains a good deal of their strangeness: they bring into our ephemeral consciousness an unknown psychic life belonging to a remote past. It is the mind of our unknown ancestors, their way of thinking and feeling, their way of experiencing life and

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[12] Cf. the celebrated "Visio Arislei," *Artis auriferae*, 1593, II, pp. 246ff.; also available in German: Ruska, *Die Vision des Arisleus*, p. 22.

[13] For an example of the method, see *Psychology and Alchemy*, Part II.

[14] In my *Symbols of Transformation*, I have described the case of a young woman with a "hero-story," i.e., an animus fantasy that yielded a rich harvest of mythological material. Rider Haggard, Benoit, and Goethe (in *Faust*) have all stressed the historical character of the anima.

the world of gods and men. The existence of these archaic strata is presumably the source of man's belief in reincarnations and in memories of "previous existences." Just as the human body is a museum, so to speak, of its phylogenetic history, so too is the psyche. We have no reason to suppose that the specific structure of the psyche is the only thing in the world that has no history outside its individual manifestations. Even the conscious mind cannot be denied a history reaching back at least five thousand years. It is only our ego-consciousness that has forever a new beginning and an early end. The unconscious psyche is not only immensely old, it is also capable of growing into an equally remote future. It moulds the human species and is just as much a part of it as the human body, which, though ephemeral in the individual, is collectively of immense age.

519 The anima and animus live in a world quite different from the world outside—in a world where the pulse of time beats infinitely slowly, where the birth and death of individuals count for little. No wonder their nature is strange, so strange that their irruption into consciousness often amounts to a psychosis. They undoubtedly belong to the material that comes to light in schizophrenia.

520 What I have said about the collective unconscious may give you a more or less adequate idea of what I mean by this term. If we now turn back to the problem of individuation, we shall see ourselves faced with a rather extraordinary task: the psyche consists of two incongruous halves which together should form a whole. One is inclined to think that ego-consciousness is capable of assimilating the unconscious, at least one hopes that such a solution is possible. But unfortunately the unconscious really is unconscious; in other words, it is unknown. And how can you assimilate something unknown? Even if you can form a fairly complete picture of the anima and animus, this does not mean that you have plumbed the depths of the unconscious. One hopes to control the unconscious, but the past masters in the art of self-control, the yogis, attain perfection in *samādhi*, a state of ecstasy, which so far as we know is equivalent to a state of unconsciousness. It makes no difference whether they call our unconscious a "universal consciousness"; the fact remains that in their case the unconscious has swallowed up ego-consciousness. They do not realize that a "universal consciousness" is a

contradiction in terms, since exclusion, selection, and discrimination are the root and essence of everything that lays claim to the name "consciousness." Universal consciousness is logically identical with unconsciousness. It is nevertheless true that a correct application of the methods described in the Pāli Canon or in the *Yoga-sūtra* induces a remarkable extension of consciousness. But, with increasing extension, the contents of consciousness lose in clarity of detail. In the end consciousness becomes all-embracing, but nebulous; an infinite number of things merge into an indefinite whole, a state in which subject and object are almost completely identical. This is all very beautiful, but scarcely to be recommended anywhere north of the Tropic of Cancer.

521 For this reason we must look for a different solution. We believe in ego-consciousness and in what we call reality. The realities of a northern climate are somehow so convincing that we feel very much better off when we do not forget them. For us it makes sense to concern ourselves with reality. Our European ego-consciousness is therefore inclined to swallow up the unconscious, and if this should not prove feasible we try to suppress it. But if we understand anything of the unconscious, we know that it cannot be swallowed. We also know that it is dangerous to suppress it, because the unconscious is life and this life turns against us if suppressed, as happens in neurosis.

522 Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too—as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an "individual."

523 This, roughly, is what I mean by the individuation process. As the name shows, it is a process or course of development arising out of the conflict between the two fundamental psychic facts. I have described the problems of this conflict, at least in their essentials, in my essay "The Relations between the Ego

and the Unconscious. A special chapter, however, is the symbolism of the process, which is of the utmost importance for understanding the final stages of the encounter between conscious and unconscious, in practice as well as in theory. My investigations during these last years have been devoted mainly to this theme. It turned out, to my own great astonishment, that the symbol formation has the closest affinities with alchemical ideas, and especially with the conceptions of the "uniting symbol,"[15] which yield highly significant parallels. Naturally these are processes which have no meaning in the initial stages of psychological treatment. On the other hand, more difficult cases, such as cases of unresolved transference, develop these symbols. Knowledge of them is of inestimable importance in treating cases of this kind, especially when dealing with cultured patients.

524 How the harmonizing of conscious and unconscious data is to be undertaken cannot be indicated in the form of a recipe. It is an irrational life process which expresses itself in definite symbols. It may be the task of the analyst to stand by this process with all the help he can give. In this case, knowledge of the symbols is indispensable, for it is in them that the union of conscious and unconscious contents is consummated. Out of this union emerge new situations and new conscious attitudes. I have therefore called the union of opposites the "transcendent function."[16] This rounding out of the personality into a whole may well be the goal of any psychotherapy that claims to be more than a mere cure of symptoms.

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[15] [*Psychological Types*, Def. "Symbol," also pp. 857ff. In the *Collected Works*, the term "uniting symbol" supersedes the earlier translation "reconciling symbol."—Editors.]

[16] [Cf. "The Transcendent Function."—Editors.]

characteristic reason so often met with in women with an academic education. As frequently happens, this development of hers was based on a positive father complex: she was *fille à papa* and consequently did not have a good relation to her mother. Her animus was not of the kind to give her cranky ideas. She was protected from this by her natural intelligence and by a remarkable readiness to tolerate the opinions of other people. This good quality, by no means to be expected in the presence of an animus, had, in conjunction with some difficult experiences that could not be avoided, enabled her to realize that she had reached a limit and "got stuck," and this made it urgently necessary for her to look round for ways that might lead her out of the impasse. That was one of the reasons for her trip to Europe. Associated with this there was another—not accidental—motive. On her mother's side she was of Scandinavian descent. Since her relation to her mother left very much to be desired, as she herself clearly realized, the feeling had gradually grown up in her that this side of her nature might have developed differently if only the relation to her mother had given it a chance. In deciding to go to Europe she was conscious that she was turning back to her own origins and was setting out to reactivate a portion of her childhood that was bound up with the mother. Before coming to Zurich she had gone back to Denmark, her mother's country. There the thing that affected her most was the landscape, and unexpectedly there came over her the desire to paint—above all, landscape motifs. Till then she had noticed no such aesthetic inclinations in herself, also she lacked the ability to paint or draw. She tried her hand at water-colours, and her modest landscapes filled her with a strange feeling of contentment. Painting them, she told me, seemed to fill her with new life. Arriving in Zurich, she continued her painting efforts, and on the day before she came to me for the first time she began another landscape—this time from memory. While she was working on it, a fantasy-image suddenly thrust itself between her and the picture: she saw herself with the lower half of her body in the earth, stuck fast in a block of rock. The region round about was a beach strewn with boulders. In the background was the sea. She felt caught and helpless. Then she suddenly saw me in the guise of a medieval sorcerer. She shouted for help, I came along and touched the rock with

A STUDY IN THE PROCESS OF INDIVIDUATION[1]

> Tao's working of things is vague and obscure.
> Obscure! Oh vague!
> In it are images.
> Vague! Oh obscure!
> In it are things.
> Profound! Oh dark indeed!
> In it is seed.
> Its seed is very truth.
> In it is trustworthiness.
> From the earliest Beginning until today
> Its name is not lacking
> By which to fathom the Beginning of all things.
> How do I know it is the Beginning of all things?
> Through it!
>
> LAO-TZU, *Tao Teh Ching*, ch. 21.

Introductory

525 During the 1920's, I made the acquaintance in America of a lady with an academic education—we will call her Miss X—who had studied psychology for nine years. She had read all the more recent literature in this field. In 1928, at the age of fifty-five, she came to Europe in order to continue her studies under my guidance. As the daughter of an exceptional father she had varied interests, was extremely cultured, and possessed a lively turn of mind. She was unmarried, but lived with the unconscious equivalent of a human partner, namely the animus (the personification of everything masculine in a woman), in that

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[1] [Translated from "Zur Empirie des Individuationsprozesses," *Gestaltungen des Unbewussten* (Zurich, 1950), where it carries the author's note that it is a "thoroughly revised and enlarged version of the lecture of the same title first published in the *Eranos Jahrbuch 1933*," i.e., in 1934. The original version was translated by Stanley Dell and published in *The Integration of the Personality* (New York, 1939; London, 1940). The motto by Lao-tzu is from a translation by Carol Baumann in her article "Time and Tao," *Spring*, 1951, p. 30.—EDITORS.]

a magic wand. The stone instantly burst open, and she stepped out uninjured. She then painted this fantasy-image instead of the landscape and brought it to me on the following day.

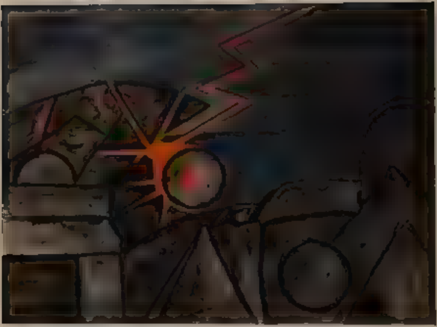
Picture 1

526 As usually happens with beginners and people with no skill of hand, the drawing of the picture cost her considerable difficulties. In such cases it is very easy for the unconscious to slip its subliminal images into the painting. Thus it came about that the big boulders would not appear on the paper in their real form but took on unexpected shapes. They looked, some of them, like hardboiled eggs cut in two, with the yolk in the middle. Others were like pointed pyramids. It was in one of these that Miss X was stuck. Her hair, blown out behind her, and the movement of the sea suggested a strong wind.

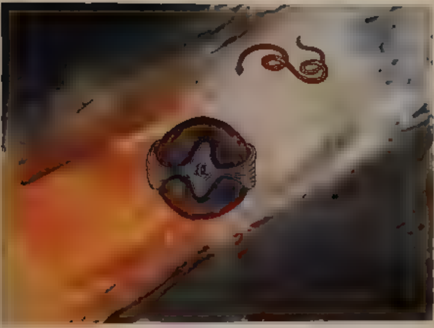
527 The picture shows first of all her imprisoned state, but not yet the act of liberation. So it was there that she was attached to the earth, in the land of her mother. Psychologically this state means being caught in the unconscious. Her inadequate relation to her mother had left behind something dark and in need of development. Since she succumbed to the magic of her motherland and tried to express this by painting, it is obvious that she is still stuck with half her body in Mother Earth: that is, she is still partly identical with the mother and, what is more, through that part of the body which contains just that secret of the mother which she had never inquired into.

528 Since Miss X had discovered all by herself the method of active imagination I have long been accustomed to use, I was able to approach the problem at just the point indicated by the picture: she is caught in the unconscious and expects magical help from me, as from a sorcerer. And since her psychological knowledge had made her completely *au fait* with certain possible interpretations, there was no need of even an understanding wink to bring to light the apparent *sous-entendu* of the liberating magician's wand. The sexual symbolism, which for many naïve minds is of such capital importance, was no discovery for her. She was far enough advanced to know that explanations of this kind, however true they might be in other respects, had no significance in her case. She did not want to know how liberation might be possible in a *general* way, but

Picture 1



Picture 3



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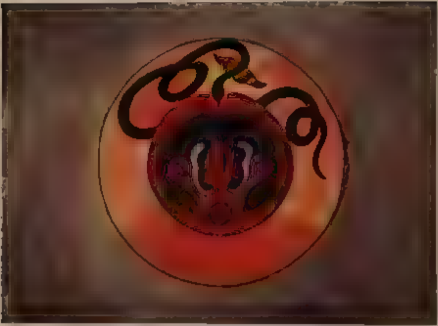

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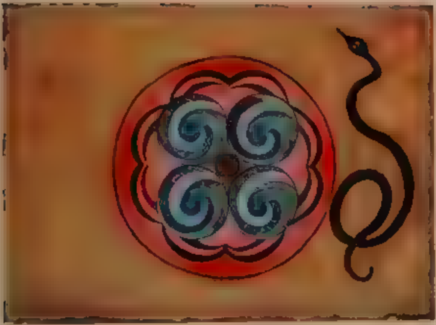

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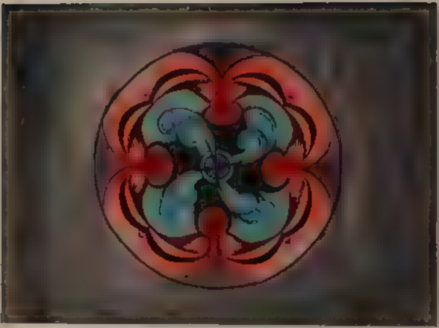

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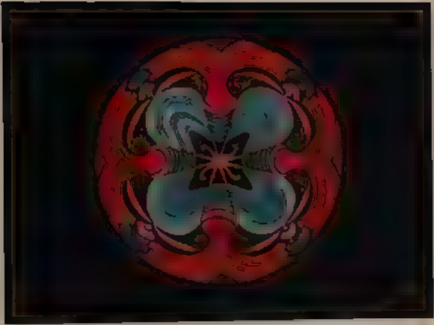

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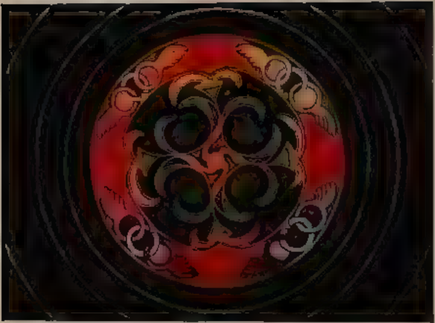

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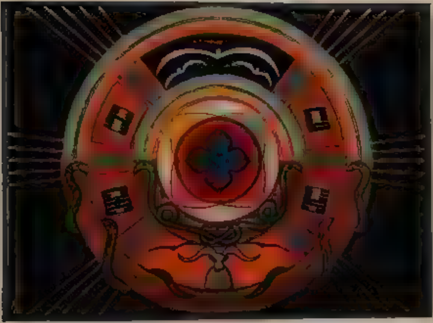

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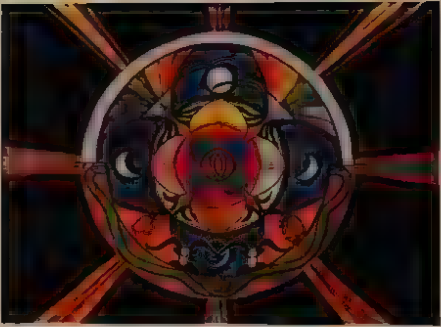

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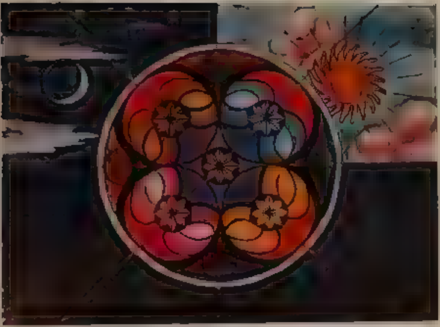

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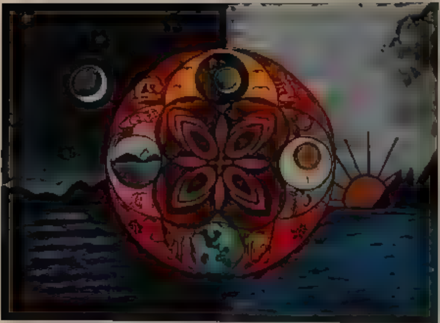

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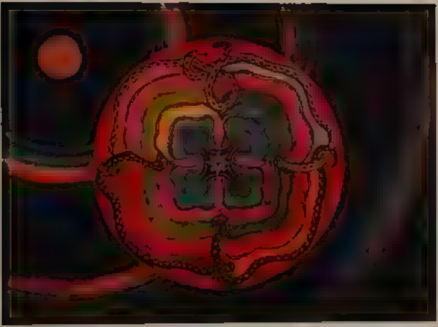
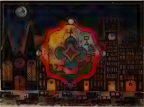


Figure 17



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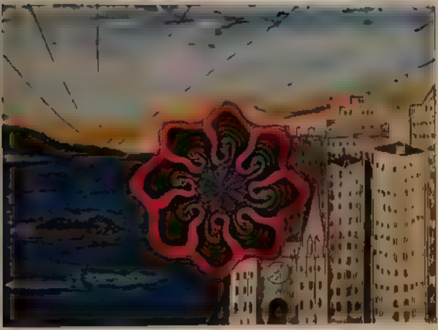

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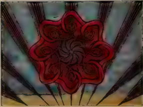

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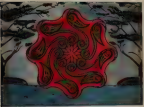

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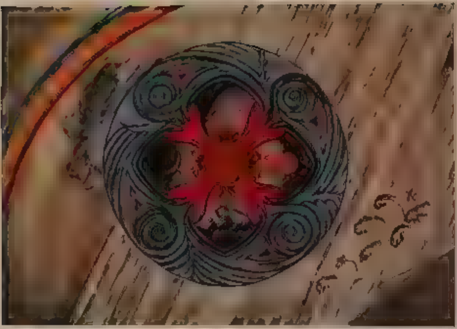

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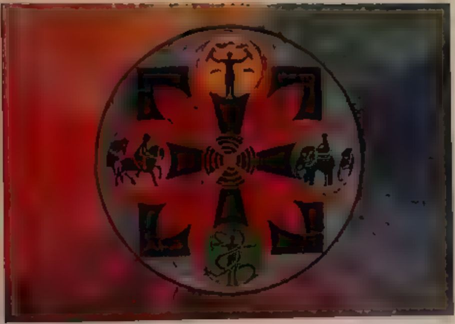

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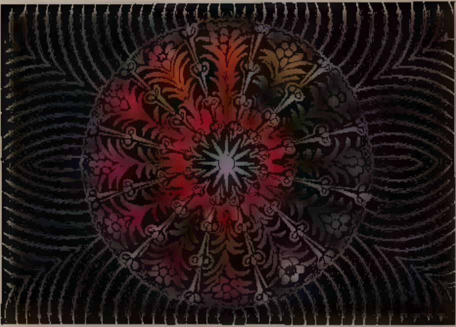

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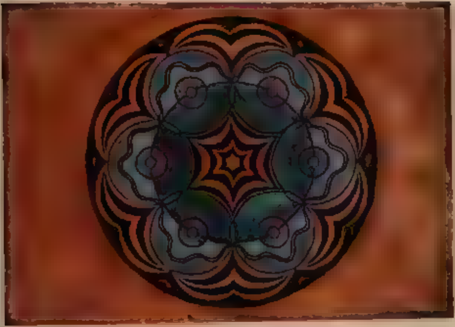

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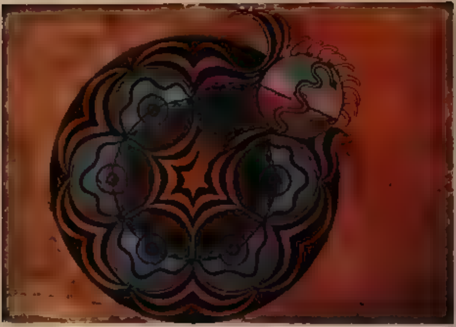
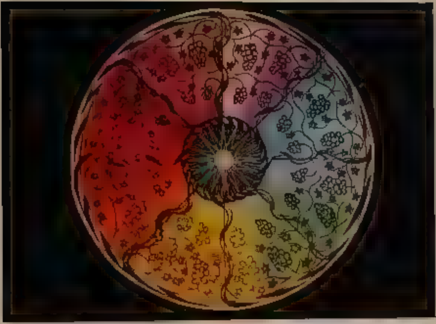


Figure 22



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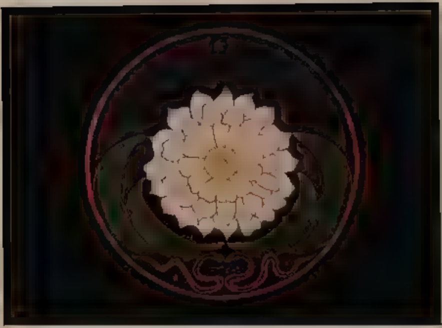

Peony

how and in what way it could come about for *her*. And about this I knew as little as she. I know that such solutions can only come about in an individual way that cannot be foreseen. One cannot think up ways and means artificially, let alone know them in advance, for such knowledge is merely collective, based on average experience, and can therefore be completely inadequate, indeed absolutely wrong, in individual cases. And when, on top of that, we consider the patient's age, we would do well to abandon from the start any attempt to apply ready-made solutions and warmed-up generalities of which the patient knows just as much as the doctor. Long experience has taught me not to know anything in advance and not to know better, but to let the unconscious take precedence. Our instincts have ridden so infinitely many times, unharmed, over the problems that arise at this stage of life that we may be sure the transformation processes which make the transition possible have long been prepared in the unconscious and are only waiting to be released.

529 I had already seen from her previous history how the unconscious made use of the patient's inability to draw in order to insinuate its own suggestions. I had not overlooked the fact that the boulders had surreptitiously transformed themselves into *eggs*. The egg is a germ of life with a lofty symbolical significance. It is not just a cosmogonic symbol, it is also a philosophical one. As the former it is the Orphic egg, the world's beginning; as the latter, the philosophical egg of the medieval natural philosophers, the vessel from which, at the end of the *opus alchymicum*, the homunculus emerges, that is, the Anthropos, the spiritual, inner and complete man, who in Chinese alchemy is called the *chen-yen* (literally, "perfect man").[2]

530 From this hint, therefore, I could already see what solution the unconscious had in mind, namely individuation, for this is the transformation process that loosens the attachment to the unconscious. It is a definitive solution, for which all other ways serve as auxiliaries and temporary makeshifts. This knowledge, which for the time being I kept to myself, bade me act with caution. I therefore advised Miss X not to let it go at a mere fantasy-image of the act of liberation, but to try to make a

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[2] Cf. *Psychology and Alchemy*, pars. 138f., 306, and Wei Po-yang, "An Ancient Chinese Treatise on Alchemy."

picture of it. How this would turn out I could not guess, and that was a good thing, because otherwise I might have put Miss X on the wrong track from sheer helpfulness. She found this task terribly difficult owing to her artistic inhibitions. So I counselled her to content herself with what was possible and to use her fantasy for the purpose of circumventing technical difficulties. The object of this advice was to introduce as much fantasy as possible into the picture, for in that way the unconscious has the best chance of revealing its contents. I also advised her not to be afraid of bright colours, for I knew from experience that vivid colours seem to attract the unconscious. Thereupon, a new picture arose.

Picture 2

531 Again there are boulders, the round and pointed forms, but the round ones are no longer eggs, they are complete circles, and the pointed ones are tipped with golden light. One of the round forms has been blasted out of its place by a golden flash of lightning. The magician and magic wand are no longer there. The personal relationship to me seems to have ceased; the picture shows an impersonal, natural process.

532 While Miss X was painting this picture she made all sorts of discoveries. Above all, she had no notion of what picture she was going to paint. She tried to reimagine the initial situation; the rocky shore and the sea are proof of this. But the eggs turned into abstract spheres or circles, and the magician's touch became a flash of lightning cutting through her unconscious state. With this transformation she had rediscovered the historical synonym of the philosophical egg, namely the *rotundum*, the round, original form of the Anthropos (or στοιχεῖον στρογγύλον, "round element," as Zosimos calls it). This is an idea that has been associated with the Anthropos since ancient times.[3] The soul, too, according to tradition, has a round form. As the Monk of Heisterbach says, it is not only "like to the sphere of the moon, but is furnished on all sides with eyes" (*ex omni parte oculata*). We shall come back to this motif of polyophthalmia later on. His remark refers in all probability to certain parapsychological phenomena, the "globes of light" or globular

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[3] *Psychology and Alchemy*, par. 109, n. 40.

luminosities which, with remarkable consistency, are regarded as "souls" in the remotest parts of the world.[4]

533 The liberating flash of lightning is a symbol also used by Paracelsus and the alchemists for the same thing.[5] Moses' rock-splitting staff, which struck forth the living water and afterwards changed into a serpent, may have been an unconscious echo in the background.[6] Lightning signifies a sudden, unexpected, and overpowering change of psychic condition.[7]

534 "In this Spirit of the Fire-flash consists the Great Almighty Life," says Jakob Böhme.[8] "For when you strike upon the *sharp* part of the stone, the bitter sting of Nature sharpens itself, and is stirred in the highest degree. For Nature is dissipated or *broken asunder* in the sharpness, so that the *Liberty shines forth as a Flash*."[9] The flash is the "*Birth of the light*."[10] It has transformative power: "For if I could in my Flesh comprehend the Flash, which I very well see and know how it is, I could clarify or transfigure my Body therewith, so that it would shine with a bright light and glory. And then it would no more resemble and be conformed to the bestial Body, but to the angels of God."[11] Elsewhere Böhme says: "As when the Flash of Life

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[4] Caesarius of Heisterbach, *The Dialogue on Miracles*, trans. by Scott and Bland, Dist. IV, ch. xxxiv, p. 23, and Dist. I, ch. xxxii, p. 42: "His soul was like a glassy spherical vessel, that had eyes before and behind." A collection of similar reports in Bozzano, *Popoli primitivi e Manifestazioni supernormali*.

[5] Cf. my "Paracelsus as a Spiritual Phenomenon," Swiss edn., p. 118f. It is the Hermes Kyllenios who calls up the souls. The caduceus corresponds to the phallus. Cf. Hippolytus, *Elenchos*, V, 7, 30.

[6] The same association in *Elenchos*, V, 16, 8: serpent = dynamis of Moses.

[7] Richard [illegible] speaks of "the glancing of the mind or spirit into another world." In the *Chymical Wedding* of Rosencreutz the lightning causes the royal pair to come alive. The Messiah appears as lightning in the Syrian Apocalypse of Baruch (Charles, *Apocrypha*, II, p. 510). Hippolytus (*Elenchos*, VIII, 10, 3) says that in the view of the Docetists, the Monogenes drew together like the greatest lightning-flash into the smallest body, because the Aeons could not stand the effulgence of the Pleroma, or like light under the eyelids. In this form he came into the world through Mary (VIII, 10, 5). Lactantius (*Works*, trans. by Fletcher, I, p. 470) says: ". . . the light of the descending God may be manifest in all the world as lightning." This refers to Luke 17 : 24: ". . . as the lightning that lighteneth . . . so shall the Son of man be in his day." Similarly Zach. 9 : 14: "And the Lord God . . . his dart shall go forth as lightning" (DV).

[8] *Forty Questions concerning the Soul*, *Works*, ed. Ward and Langcake, II, p. 7.

[9] *The High and Deep Searching of the Threefold Life of Man*, *Works*, II, p. 15.

[10] *Aurora*, *Works*, I, X, 17, p. 84. [11] Ibid., X, 58, p. 86.

rises up in the centre of the Divine Power, wherein all the spirits of God attain their life and highly rejoice."[12] Of the "Source-spirit" *Mercurius*, he says that it "arises in the Fire-flash." Mercurius is the "animal spirit" which, from *Lucifer's* body, "struck into the Salniter[13] of God like a *fiery serpent* from its hole, as if there went a fiery Thunder-bolt into God's Nature, or a fierce Serpent, which tyrannizes, raves, and rages, as if it would tear and rend Nature all to pieces."[14] Of the "innermost *birth of the soul*" the bestial body "attains only a glimpse, just as if it lightened."[15] "The triumphing *divine Birth* lasteth in us men only so long as the flash lasteth; therefore our knowledge is but in part, whereas in God the flash stands unchangeably, always eternally thus."[16] (Cf. Fig. 1.)

535 In this connection I would like to mention that Böhme associates lightning with something else too. That is the *quaternity*, which plays a great role in the following pictures. When caught and assuaged in the four "Qualities" or four "Spirits,"[17] "the Flash, or the Light, subsists in the *Midst or Centre as a Heart*.[18] Now when that Light, which stands in the Midst or Centre, shines into the four Spirits, then the Power of the four Spirits rises up in the Light, and they become Living, and love the Light; that is, they take it into them, and are *impregnated* with it."[19] "The Flash, or *Stock*[20] or Pith, or the Heart which is generated in the Powers, remains standing in the Midst or Centre, and that is the *Son* . . . And this is the true *Holy Ghost*, whom we Christians honour and adore for the third

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[12] Ibid., X, 55, p. 87.

[13] Salniter = *sal nitri* = Salpeter, like salt *the prima materia*. *Three Principles of the Divine Essence* (*Works*, I), I, 9, p. 10.

[14] *Aurora*, XV, 84, p. 154. Here the lightning is not a revelation of God's will but a Satanic change of state. Lightning is also a manifestation of the devil (Luke 10 : 18).

[15] Ibid., XIX, 9, p. 185.

[16] Ibid., XI, 10, p. 93.

[17] For Böhme the four "qualities" coincide partly with the four elements, but also with dry, wet, warm, cold, the four qualities of taste (e.g., sharp, bitter, sweet, sour), and the four colours.

[18] A heart forms the centre of the mandala in the *Forty Questions*. See Fig.

[19] *Aurora*, XI, 27–28, p. 94.

[20] "Stock" in this context can mean tree or cross (σταυρός, stake, pole, post), but it could also refer to a staff or stick. It would then be the magical wand that, in the subsequent development of these pictures, begins to sprout like a tree. Cf. infra, par. 570.

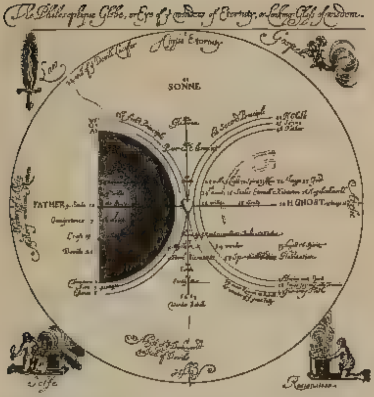

Fig. 1. Mandala from Jakob Bohme's *XL Questions concerning the Soule* (1620)

The picture is taken from the English edition of 1647. The quaternity consists of *Father*, *H. Ghost*, *Sonne*, and *Earth* or *Earthly Man*. It is characteristic that the two semicircles are turned back to back instead of closing.

Person in the Deity.[21] Elsewhere Böhme says: "When the Fire-flash reaches the dark substance,[22] it is a great terror, from which the cold Fire draws back in affright as if it would perish, and becomes impotent and sinks into itself. . . . But now the Flash . . . makes in its Rising a Cross,[23] with the Comprehension of all Properties; for here arises the Spirit in the Essence, and it stands thus: ♁. If thou hast here understanding, thou needest ask no more: it is Eternity and Time, God in Love and Anger, also Heaven and Hell. The lower part, which is thus marked ◡, is the first Principle, and is the Eternal Nature in the Anger, viz., the Kingdom of Darkness dwelling in itself; and the upper Part, with this figure ♁, is the Salniter;[24] the Upper Cross above the Circle is the Kingdom of Glory, which in the Flagrat of Joy in the Will of the free Lubet[25] proceeds from the Fire in the Lustre of the Light into the power of the

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[21] *Aurora*, XI, 87, p. 95.

[22] The lower darkness corresponds to the elemental world, which has a quaternary character. Cf. the four Achurayim mentioned in the commentary to Picture 5.

[23] The reason for this is that the lightning is caught by the quaternity of elements and qualities and so divided into four.

[24] Salniter is the arcane substance synonymous with *Sal Saturni* and *Sal Tartari mundi maioris* (Khunrath, *Von hylealischen Chaos*, 1597, p. 264). Tartarus has a double meaning in alchemy: on the one hand it means tartar (hydrogen potassium tartrate), on the other the lower half of the cooking vessel and also the arcane substance (Eleazar, *Uraltes Chymisches Werk*, 1760, I, p. 9, no. 27). The metals grow in the "cavernae terrae" (Tartarus). Salt, according to Khunrath, is the "centrum terrae physicum." Eleazar says that the "Heaven and Tartarus of the wise" change all metals back into mercury. Saturn is a dark "malefic" star. There is the same symbolism in the Offertory from the Mass for the Dead: "Deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion [attribute of Ialdabaoth-Saturn], lest Tartarus lay hold on them, and they fall into darkness." "Saturn maketh darkness" (Böhme, *Threefold Life*, IX, 85, p. 96) and is one aspect of the Salniter (*Signatura rerum*, XIV, 46-48, p. [illegible]8). Salniter is the "dried" or "fixed" form and embodiment of the seven "Source Spirits" of God who are all contained in the seventh, Mercury, the "Word of God" (*Aurora*, XI, 86f., p. 99, and XV, 49, p. [illegible]5; *Signatura rerum*, IV, 35, p. 28). Salniter, like mercury, is the mother and cause of all metals and salts (*Signatura rerum*, XIV, 46 and [illegible], pp. 118 and 119). It is a subtle body, the paradisal earth and the spotless state of the body before the Fall, and hence the equivalent of the *prima materia*.

[25] "Flagrat" and "Lubet" are used by Böhme to signify respectively "flash, flame, burning" and "desire, affect."—EDITORS.

Liberty, and its spiritual Water[26] is the Corporality of the free Liberty wherein the Lustre from the Fire and Light makes a Tincture, viz. a budding and growing and a Manifestation of Colours from the Fire and Light."[27]

536 I have purposely dwelt at some length on Böhme's disquisition on the lightning, because it throws a good deal of light on the psychology of our pictures. However, it anticipates some things that will only become clear when we examine the pictures themselves. I must therefore ask the reader to bear Böhme's views in mind in the following commentary. I have put the most important points in italics. It is clear from the quotations what the lightning meant to Böhme and what sort of a role it plays in the present case. The last quotation in particular deserves special attention, as it anticipates various key motifs in the subsequent pictures done by my patient, namely the cross, the quaternity, the divided mandala, the lower half of which is virtually equivalent to hell and the upper half to the lighter realm of the "Salniter." For Böhme the lower half signifies the "everlasting darkness" that "extends into the fire,"[28] while the upper ("salnitrous") half corresponds to the third Principle, the "visible elemental world which is an emanation of the first and other Principle."[29] The cross, in turn, corresponds to the second Principle, the "Kingdom of Glory," which is revealed through the "magic fire," the lightning, which he calls a "Revelation of Divine Motion."[30] The "lustre of the fire comes into the unity of God and reveals his will." The mandala therefore represents the "Kingdom of Nature," which "in itself is the great everlasting Darkness." The "Kingdom of God," on the other hand, or the "Glory" (i.e., the Cross), is the "Light of which John 1:5 speaks: And the light shineth in the darkness, and the darkness comprehended it not." "The Life that breaks itself off from the eternal Light and enters into the Object, as into the selfhood of Properties, is only fantastic and foolish, even such as the Devils were, and the souls of the damned are, as can be seen from the fourth number."[31]

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[26] Reference to the "waters which were above the firmament" (Gen. 1:7).

[27] *Sig. rer.*, XIV, 53–55, p. 116.

[28] *Tabula principiorum*, 5 (Amsterdam edn., 1682, p. 271).

[29] Ibid., 8, p. 271.

[30] Ibid., 42, p. 279.

[31] *Four Tables of Divine Revelation*, p. 14.

For the "Fire of Nature" is called by Böhme the *fourth form*, and he understands it as a "spiritual Life Fire, that exists from a continual conjunction [illegible] of Hardness [i.e., the solidified, dry Saltpeter] and Motion [the Divine Will]."[32] Quite in keeping with John 1:5 the quaternity of the lightning, the Cross, pertains to the Kingdom of Glory, whereas Nature, the visible world and the dark abyss remain untouched by the fourfold light and abide in darkness.

557 For the sake of completeness I should mention that 🜍 is the sign for *cinnabar*, the most important quicksilver ore (HgS).[33] The coincidence of the two symbols can hardly be accidental in view of the significance which Böhme attributes to Mercurius. Ruland finds it rather hard to define exactly what was meant by cinnabar.[34] The only certain thing is that there was a κιννάβαρις τῶν φιλοσόφων, cinnabar of the philosophers, in Greek alchemy, and that it stood for the *rubedo* stage of the transforming substance. Thus Zosimos says: "(After the preceding process) you will find the gold coloured fiery red like blood. That is the cinnabar of the philosophers and the copper man (χαλκάνθρωπος), turned to gold."[35] Cinnabar was also supposed to be identical with the Ouroboros dragon.[36] Even in Pliny cinnabar is called *sanguis draconis*, dragon's blood, a term that lasted all through the Middle Ages.[37] On account of its redness it was often identified with the philosophical sulphur. A special difficulty is the fact that the wine-red cinnabar crystals were classed with the ἄνθρακες, *carbons*, to which belong all reddish and red-tinted stones like *rubies*, garnets, amethysts, etc. They all shine like glowing coals.[38] The ἀνθρακίαι (anthracites), on the other hand, were

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[32] Ibid., p. 18.

[33] Its official name is *hydrargyrum sulfuratum rubrum*. Another version of its sign is ♁. Cf. Lüdy, *Alchemistische und Chemische Zeichen*, and Gessmann, *Die Geheimsymbole der Alchymie, Arzneikunde und Astrologie des Mittelalters*.

[34] "There is very great doubt among doctors as to what is actually signified by Cinnabar, for the term is applied by different authorities to very diverse substances." Ruland, *Lexicon*, p. 102.

[35] Berthelot, *Alch. grecs*, III, xxix, 24.

[36] Ibid., I, v, 1. It may be remarked that the dragon has three ears and four legs: the axiom of Maria. Cf. *Psychology and Alchemy*, pars. 209f.

[37] *Hist. nat.*, Lib. XXXIII, cap. vii.

[38] The medical term *anthrax* means carbuncle abscess.

regarded as "quenched coals." These associations explain the similarity of the alchemical signs for gold, antimony, and garnet. Gold, ♁ after mercury the most important "philosophical" substance, shares its sign with what is known as "regulus" or "button" antimony,[39] and during the two decades prior to the writing of *Signatura rerum* (1622), from which our quotation comes, this had enjoyed particular fame as the new transformative substance[40] and panacea.[41] Basilius Valentinus' *Triumphal Car of Antimony* was published about the first decade of the seventeenth century (the first edition possibly in 1611) and soon found the widest acclaim.[42] The sign for garnet is ♁ and ⊖ means salt. A cross with a little circle on it ⊕ means copper (from the "Cyprian" Venus ♀). Medicinal tartaric acid is denoted by ♀ and hydrogen potassium tartrate (tartar) has the signs ⊖□.[43] Tartar settles on the bottom of the vessel, which in the language of the alchemists means: in the underworld, Tartarus.[44]

538 I will not attempt here any interpretation of Böhme's symbols, but will only point out that in our picture the lightning, striking into the darkness and "hardness," has blasted a *rotundum* out of the dark *massa confusa* and kindled a light in it. There can be no doubt that the dark stone means the blackness, i.e., the unconscious, just as the sea and sky and the upper half of the woman's figure indicate the sphere of consciousness. We may safely assume that Böhme's symbol refers to a similar situation. The lightning has released the spherical form from the rock and so caused a kind of liberation. But, just as the magician has been replaced by the lightning, so the patient has been replaced by the sphere. The unconscious has thus presented her

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[39] Antimony is also denoted by ♁. Regulus = "The impure mass of metal formed beneath the slag in melting and reducing ores" (Merriam-Webster).

[40] Michael Maier (*Symbola aureae mensae*, 1617, p. 380) says: "The rex antimonii of the Philosophers lies hidden in the deep sea, like the son of the King."

[41] Praised as "Hercules Morborum," "slayer of diseases" (ibid., p. 378).

[42] The book was first mentioned by Maier (ibid., pp. 379ff.).

[43] Also ⊡, a pure quaternity.

[44] Τάρταρος, like βόρβορος, βάρβαρος, etc., is probably onomatopoeic, expressing terror. Ταρτάριον means vinegar, spoilt wine. Derived from ταράσσω, to stir up, alarm, frighten; ταραχή, trouble, confusion, and τάρβος, terror, awe.

with ideas which show that she had gone on thinking without the aid of consciousness and that this radically altered the initial situation. It was again her inability to draw that led to this result. Before finding this solution she had made two attempts to portray the act of liberation with human figures, but with no success. She had overlooked the fact that the initial situation, her imprisonment in the rock, was already irrational and symbolic and therefore could not be solved in a rational way. It had to be done by an equally irrational process. That was why I advised her, should she fail in her attempt to draw human figures, to use some kind of hieroglyph. It then suddenly struck her that the sphere was a suitable symbol for the individual human being. That it was a chance idea (*Einfall*) is proved by the fact that it was not her conscious mind that thought up this typification, but the unconscious, for an *Einfall* falls in quite of its own accord. It should be noted that she represents only herself as a sphere, not me. I am represented only by the lightning, purely functionally, so that for her I am simply the "precipitating cause." As a magician I appeared to her in the apt role of Hermes Kyllenios, of whom the Odyssey says: "Meanwhile Cyllenian Hermes was gathering in the souls of the suitors, armed with the splendid golden wand that he can use at will to cast a spell on our eyes or wake us from the soundest sleep."[45] Hermes is the ψυχῶν αἴτιος, originator of souls. He is also the ἡγήτωρ ὀνείρων, guide of dreams.[46] For the following pictures it is of special importance that Hermes has the number 4 attributed to him. Martianus Capella says: "The number four is assigned to the Cyllenian, for he alone is held to be a fourfold god."[47]

539 The form the picture had taken was not unreservedly welcome to the patient's conscious mind. Luckily, however, while painting it Miss X had discovered that two factors were involved. These, in her own words, were *reason* and the *eyes*. Reason always wanted to make the picture as it thought it ought to be, but the eyes held fast to their vision and finally forced the picture to come out as it actually did and not in accordance with rationalistic expectations. Her reason, she said, had really intended a daylight scene, with the sunshine melting the sphere

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[45] Rieu trans., p. 351.

[46] Hippolytus, *Elenchos*, V, 7, 30. Kerényi, "Hermes der Seelenführer," p. 29.

[47] Ibid., p. 30.

free, but the eyes favoured at most me with this shattering dangerous lightning. This realization helped her to acknowledge the actual result of her artistic efforts and to admit that it was in fact an objective and impersonal process and not a personal relationship.

530 For anyone with a personalistic view of psychic events, such as a Freudian, it will not be easy to see in this anything more than an elaborate repression. But if there was any repression here we certainly cannot make the conscious mind responsible for it, because the conscious mind would undoubtedly have preferred a personal imbroglio as being far more interesting. The repression must have been manoeuvred by the unconscious from the start. One should consider what this means: instinct, the most original force of the unconscious, is suppressed or turned back on itself by an arrangement stemming from this same unconscious. It would be idle indeed to talk of "repression" here, since we know that the unconscious goes straight for its goal and that this does not consist solely in pairing two animals but in allowing an individual to become whole. For this purpose wholeness—represented by the sphere—is emphasized as the essence of personality, while I am reduced to the fraction of a second, the duration of a lightning flash.

531 The patient's association to lightning was that it might stand for *intuition*, a conjecture that is not far off the mark, since intuitions often come "like a flash." Moreover, there are good grounds for thinking that Miss X was a *sensation type*. She herself thought she was one. The "inferior" function would then be intuition. As such, it would have the significance of a releasing or "redeeming" function. We know from experience that the inferior function always compensates, complements, and balances the "superior" function.[48] My psychic peculiarity would make me a suitable projection carrier in this respect. The inferior function is the one of which least conscious use is made. This is the reason for its undifferentiated quality, but also for its freshness and vitality. It is not at the disposal of the conscious mind, and even after long use it never loses its autonomy and spontaneity, or only to a very limited degree. Its role is therefore mostly that of a *deus ex machina*. It depends not on the

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[48] The pairs of functions are thinking/feeling, sensation/intuition. See *Psychological Types*, definitions.

ego but on the *self*. Hence it breaks into consciousness unexpectedly, like lightning, and occasionally with devastating consequences. It thrusts the ego aside and makes room for a supraordinate factor—the totality of a person, which consists of conscious and unconscious and consequently extends far beyond the ego. This self was always present,[49] but sleeping, like Nietzsche's "image in the stone."[50] It is, in fact, the secret of the stone, of the *lapis philosophorum*, in so far as this is the *prima materia*. In the stone sleeps the spirit *Mercurius*, the "circle of the moon," the "round and square,"[51] the homunculus, Tom Thumb and Anthropos at once,[52] whom the alchemists also symbolized as their famed *lapis philosophorum*.[53]

543 All these ideas and inferences were naturally unknown to my patient, and they were known to me at the time only in so far as I was able to recognize the circle as a *mandala*,[54] the psychological expression of the totality of the self. Under these circumstances there could be no question of my having unintentionally infected her with alchemical ideas. The pictures are, in all essentials, genuine creations of the unconscious; their inessential aspects (landscape motifs) are derived from conscious contents.

544 Although the sphere with its glowing red centre and the golden flash of lightning play the chief part, it should not be overlooked that there are several other eggs or spheres as well. If the sphere signifies the self of the patient, we must apply this interpretation to the other spheres, too. They must therefore represent other people who, in all probability, were her intimates. In both the pictures two other spheres are clearly indicated. So I must mention that Miss X had two women friends who shared her intellectual interests and were joined to her in a lifelong friendship. All three of them, as if bound together by fate, are rooted in the same "earth," i.e., in the collective unconscious, which is one and the same for all. It is probably for this reason that the second picture has the decidedly nocturnal

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[49] Cf. *Psychology and Alchemy*, par. 329, for the *a priori* presence of the mandala symbol.

[50] Details in ibid., par. 406.

[51] Preisendanz, *Papyri Graecae Magicae*, II, p. 139.

[52] "The Spirit Mercurius" (Swiss edn., pp. 109ff.).

[53] *Psychology and Alchemy*, ch. 5.

[54] Cf. Wilhelm and Jung, *The Secret of the Golden Flower*.

character intended by the unconscious and asserted against the wishes of the conscious mind. It should also be mentioned that the pointed pyramids of the first picture reappear in the second, where their points are actually gilded by the lightning and strongly emphasized. I would interpret them as unconscious contents "pushing up" into the light of consciousness, as seems to be the case with many contents of the collective unconscious.[58] In contrast to the first picture, the second is painted in more vivid colours, red and gold. Gold expresses sunlight, value, divinity even. It is therefore a favourite synonym for the *lapis*, being the *aurum philosophicum* or *aurum potabile* or *aurum vitreum*.[59]

544 As already pointed out, I was not at that time in a position to reveal anything of these ideas to Miss X, for the simple reason that I myself knew nothing of them. I feel compelled to mention this circumstance yet again, because the third picture, which now follows, brings a motif that points unmistakably to alchemy and actually gave me the definitive incentive to make a thorough study of the works of the old adepts.

Picture 3

545 The third picture, done as spontaneously as the first two, is distinguished most of all by its light colours. Free-floating in space among clouds is a dark blue sphere with a wine-red border. Round the middle runs a wavy silver band, which keeps the sphere balanced by "equal and opposite forces," as the patient explained. To the right, above the sphere, floats a snake with golden rings, its head pointing at the sphere—an obvious development of the golden lightning in Picture 2. But she drew the snake in afterwards, on account of certain "reflections." The whole is "a planet in the making." In the middle of the silver band is the number 12. The band was thought of as being in rapid vibratory motion, hence the wave motif. It is like a vibrating belt that keeps the sphere afloat. Miss X compared it to the ring of Saturn. But unlike this, which is composed of

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[58] Though we talk a great deal and with some justice about the resistance which the unconscious puts up against becoming conscious, it must also be emphasized that it has a kind of gradient towards consciousness, and this acts as an urge to become conscious.

[59] The last-named refers to Rev. 21:21.

disintegrated satellites, her ring was the origin of future moons such as Jupiter possesses. The black lines in the silver band she called "lines of force," they were meant to indicate that it was in motion. As if asking a question, I made the remark: "Then it is the vibrations of the band that keep the sphere floating?" "Naturally," she said. "they are the wings of Mercury, the messenger of the gods. The silver is *quicksilver*!" She went on at once: "Mercury, that is Hermes, is the Nous, the mind or reason, and that is the animus, who is here outside instead of inside. He is like a veil that hides the true personality."[57] We shall leave this latter remark alone for the moment and turn first to the wider context which, unlike that of the two previous pictures, is especially rich.

548 While Miss X was painting this picture, she felt that two earlier dreams were mingling with her vision. They were the two "big" dreams of her life. She knew of the attribute "big" from my stories of the dream life of African primitives I had visited. It has become a kind of "colloquial term" for characterizing archetypal dreams, which as we know have a peculiar numinosity. It was used in this sense by the dreamer. Several years previously she had undergone a major operation. Under narcosis she had the following dream-vision: *She saw a grey globe of the world. A silver band rotated about the equator and, according to the frequency of its vibrations, formed alternate zones of condensation and evaporation. In the zones of condensation appeared the numbers 1 to 3, but they had the tendency to increase up to 12.* These numbers signified "nodal points" or "great personalities" who played a part in man's historical development. "The number 12 meant the most important nodal point or great man (still to come), because it denotes the climax or turning point of the process of development." (These are her own words.)

[illegible] The other dream that intervened had occurred a year before the first one: *She saw a golden snake in the sky. It demanded the sacrifice, from among a great crowd of people, of a young man who obeyed this demand with an expression of sorrow.* The dream was repeated a little later, but this time *the snake*

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[57] Miss X was referring to my remarks in "The Relations between the Ego and the Unconscious," which she knew in its earlier version in *Collected Papers on Analytical Psychology* (2nd edn., 1920).

picked on the dreamer herself. The assembled people regarded her compassionately, but she took her fate "proudly" on herself.

548 She was, as she told me, born immediately after midnight, so soon afterwards, indeed, that there was some doubt as to whether she came into the world on the 28th or on the 29th. Her father used to tease her by saying that she was obviously born before her time, since she came into the world just at the beginning of a new day, but "only just," so that one could almost believe she was born "at the twelfth hour." The number 12, as she said, meant for her the culminating point of her life, which she had only now reached. That is, she felt the "liberation" as the climax of her life. It is indeed an hour of birth—not of the dreamer but of the self. This distinction must be borne in mind.

549 The context to Picture 3 here established needs a little commentary. First, it must be emphasized that the patient felt the moment of painting this picture as the "climax" of her life and also described it as such. Second, two "big" dreams have amalgamated in the picture, which heightens its significance still more. The sphere released from the rock in Picture 2 has now, in the brighter atmosphere, floated up to heaven. The nocturnal darkness of the earth has vanished. The increase of light indicates conscious realization: the liberation has become a fact that is integrated into consciousness. The patient has understood that the floating sphere symbolizes the "true personality." At present, however, it is not quite clear how she understands the relation of the ego to the "true personality." The term chosen by her coincides in a remarkable way with the Chinese *chen-yen*, the "true" or "complete" man, who has the closest affinity with the *homo quadratus*[58] of alchemy.[59] As we pointed out in the analysis of Picture 2, the *rotundum* of alchemy is identical with Mercurius, the "round and square."[60] In Picture 3 the connection is shown concretely through the

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[58] The expressions "square," "four-square" are used in English in this sense.

[59] The "squared figure" in the centre of the alchemical mandala, symbolizing the *lapis*, and whose midpoint is Mercurius, is called the "mediator making peace between the enemies or elements." Cf. *Aion*, Part II of this vol., pars. 377f.—Editors.

[60] So called in an invocation to Hermes. Cf. Preisendanz, I, p. 139. Further particulars in *Psychology and Alchemy*, par. 172; fig. 214 is a reproduction of the *quadrangulum secretum sapientum* from the *Tractatus aureus* (1610), p. 43. Cf. also my "The Spirit Mercurius" (Swiss edn., p. 113).

meditating idea of the wings of Mercury, who, it is evident, has entered the picture in his own right and not because of any non-existent knowledge of Böhme's writings.[61]

550 For the alchemists the process of individuation represented by the *opus* was an analogy of the creation of the world, and the *opus* itself an analogy of God's work of creation. Man was seen as a microcosm, a complete equivalent of the world in miniature. In our picture, we see what it is in man that corresponds to the cosmos, and what kind of evolutionary process is compared with the creation of the world and the heavenly bodies: it is the *birth of the self*, the latter appearing as a microcosm.[62] It is not the empirical man that forms the "correspondentia" to the world, as the medievalists thought, but rather the indescribable totality of the psychic or spiritual man, who cannot be described because he is compounded of consciousness as well as of the indeterminable extent of the unconscious.[63] The term microcosm proves the existence of a common intuition, also present in my patient, that the "total" man is as big as the world, like an Anthropos. The cosmic analogy had already appeared in the much earlier dream under narcosis, which likewise contained the problem of personality: the nodes of the vibrations were great personalities of historical importance. As early as 1916, I had observed a similar individuation process, illustrated by pictures, in another woman patient. In her case too there was a world creation, depicted as follows (see Fig. 2):

551 To the left, from an unknown source, three drops fall, dissolving into four lines[64] or two pairs of lines. These lines move and form four separate paths, which then unite periodically in a nodal point and thus build up a system of vibrations. The nodes are "great personalities and founders of religions," as my first woman patient told me. It is obviously the same conception as in our case, and we can call it archetypal in so far as there exist

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[61] Despite my efforts I could find no other source for the "mercury." Naturally cryptomnesia cannot be ruled out. Considering the definiteness of the idea and the astonishing coincidence of its appearance (also in Böhme), I incline to the hypothesis of spontaneous emergence, which does not eliminate the archetype but, on the contrary, presupposes it.

[62] Cf. the "Innermost Birth of the Soul" in Böhme.

[63] This *homo maximus* or Anthropos was Mercurius, or was at least derived from him. Cf. "The Spirit Mercurius" (Swiss edn., pp. 126ff.).

[64] The lines are painted in the classical four colours.

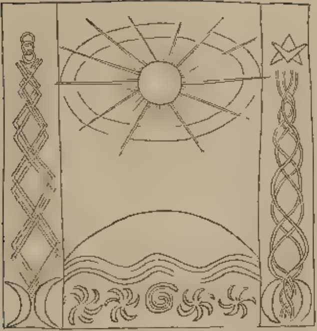

Fig. 2 Sketch of a picture from the year 1916

At the top the sun surrounded by a rainbow-coloured halo divided into twelve parts like the zodiac. To the left, the descending, to the right the ascending transformation process.

universal ideas of world periods, critical transitions, gods and half gods who personify the aeons. The unconscious naturally does not produce its images from conscious reflections, but from the worldwide propensity of the human system to form such conceptions as the world periods of the Parsees, the yugas and avatars of Hinduism, and the Platonic months of astrology with their bull and ram deities and the "great" Fish of the Christian aeon.[65]

557 That the nodes in our patient's picture signify or contain numbers is a bit of unconscious number mysticism that is not always easy to unravel. So far as I can see, there are two stages in this arithmetical phenomenology: the first, earlier stage goes up to 9, the second, later stage up to 12. Two numbers, 9 and 12, are expressly mentioned. Twelve is four times three. I think we have here stumbled again on the axiom of Maria, that peculiar dilemma of three and four,[66] which I have discussed many times before because it plays such a great role in alchemy.[67] I would hazard that we have to do here with a *tetrameria* (as in Greek alchemy), a transformation process divided into four stages[68] of three parts each, analogous to the twelve transformations of the zodiac and its division into four. As not infrequently happens, the number 12 would then have a not merely individual significance (as the patient's birth number, for instance) but a time-conditioned one too, since the present aeon of the Fishes is drawing to its end and is at the same time the twelfth house of the zodiac. One is reminded of similar Gnostic ideas, such as those in the gnosis of Justin: The Father (Elohim) begets with Edem, who was half woman and half snake, twelve "fatherly" angels, and Edem gives birth besides these to twelve "motherly" angels, who—in psychological parlance—represent the shadows of the twelve "fatherly" ones. The "motherly" angels divide themselves into four categories (μέρη) of three each, corresponding to the four rivers of

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[65] The "great" fish in the Abercius inscription (c. A.D. 200). [Cf. *Aion*, par. 127, n. 4.—EDITORS.]

[66] Cf. Frobenius, *Schicksalskunde*, pp. 119f. The author's interpretations seem to me questionable in some respects.

[67] *Psychology and Alchemy*, par. 209; "The Phenomenology of the Spirit in Fairytales," pars. 425 and 430; and *Psychology and Religion*, par. 184.

[68] *Psychology and Alchemy*, index, s.v. "quartering."

Paradise. These angels dance round in a circle (ἐν χορῷ κυκλικῷ).[69] It is legitimate to bring these seemingly remote associations into hypothetical relationship, because they all spring from a common root, i.e., the collective unconscious.

553 In our picture Mercurius forms a world-encircling band, usually represented by a snake.[70] Mercurius is a serpent or dragon in alchemy ("serpens mercurialis"). Oddly enough, this serpent is some distance away from the sphere and is aiming down at it, as if to strike. The sphere, we are told, is kept afloat by equal and opposite forces, represented by the quicksilver or somehow connected with it. According to the old view, Mercurius is duplex, i.e., he is himself an antithesis.[71] Mercurius or Hermes is a magician and god of magicians. As Hermes Trismegistus he is the patriarch of alchemy. His magician's wand, the caduceus, is entwined by two snakes. The same attribute distinguishes Asklepios, the god of physicians.[72] The archetype of these ideas was projected on to me by the patient before ever the analysis had begun.

554 The primordial image underlying the sphere girdled with quicksilver is probably that of the world egg encoiled by a snake.[73] But in our case the snake symbol of Mercurius is replaced by a sort of pseudo-physicalistic notion of a field of vibrating molecules of quicksilver. This looks like an intellectual disguising of the true situation, that the self or its symbol is

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[69] Hippolytus, *Elenchos*, V, 20, 1ff.

[70] Cf. the "account ... of a many-coloured and many-shaped sphere" from the Cod. Vaticanus quoted by Cumont in *Textes et monuments figurés relatifs aux mystères de Mithra*, which says: "The all-wise God fashioned an immensely great dragon of gigantic length, breadth, and thickness, having its dark-coloured head ... towards sunrise, and its tail ... towards sunset." Of the dragon the text says: "Then the all-wise Demiurge, by his highest command, set in motion the great dragon with the spangled crown, I mean the twelve signs of the zodiac, which it carried on its back." Eisler (*Weltenmantel und Himmelszelt*, II, p. 389) connects this zodiacal serpent with Leviathan. For the dragon as symbol of the year, see the Mythographus Vaticanus III, in *Classicorum auctorum e Vaticanis codicibus editorum*, VI, 89, p. 162. There is a similar association in Horapollo, *Hieroglyphica*, trans. by Boas, p. 57.

[71] "The Spirit Mercurius," Part II, sec. 6.

[72] Meier, *Antike Inkubation und moderne Psychotherapie*.

[73] Vishnu is described as *dāmodara*, 'bound about the body with a rope.' I am not sure whether this symbol should be considered here; I mention it only for the sake of completeness.

entwined by the mercurial serpent. As the patient remarked more or less correctly, the "true personality" is veiled by it. This, presumably, would then be something like an Eve in the coils of the paradisal serpent. In order to avoid giving this appearance, Mercurius has obligingly split into his two forms according to the old-established pattern: the *mercurius crudus* or *vulgi* (crude or ordinary quicksilver), and the *Mercurius Philosophorum* (the *spiritus mercurialis* or the spirit Mercurius, Hermes-Nous), who hovers in the sky as the golden lightning-snake or Nous Serpent, at present inactive. In the vibrations of the quicksilver band we may discern a certain tremulous excitement, just as the suspension expresses tense expectation: "Hover and haver suspended in pain!" For the alchemists quicksilver meant the concrete, material manifestation of the spirit Mercurius, as the above-mentioned mandala in the scholia to the *Tractatus aureus* shows: the central point is Mercurius, and the square is Mercurius divided into the four elements. He is the *anima mundi*, the innermost point and at the same time the encompasser of the world, like the atman in the Upanishads. And just as quicksilver is a materialization of Mercurius, so the gold is a materialization of the sun in the earth.[74]

[illegible] A circumstance that never ceases to astonish one is this: that at all times and in all places alchemy brought its conception of the *lapis* or its *minera* (raw material) together with the idea of the *homo altus* or *maximus*, that is, with the Anthropos.[75] Equally, one must stand amazed at the fact that here too the conception of the dark round stone blasted out of the rock should represent such an abstract idea as the psychic totality of man. The earth and in particular the heavy cold stone is the epitome of materiality, and so is the metallic quicksilver which, the patient thought, meant the animus (mind, *nous*). We would expect pneumatic symbols for the idea of the self and the animus, images of air, breath, wind. The ancient formula λίθος οὐ λίθος (the stone that is no stone) expresses this dilemma: we are dealing with a *complexio oppositorum*, with something like the nature of light, which under some conditions behaves like particles and under others like waves, and is obviously in its essence both at once. Something of this kind must be conjectured with regard to these paradoxical and hardly explicable statements of the unconscious. They are not inventions of any conscious mind, but are spontaneous manifestations of a psyche not controlled by consciousness and obviously possessing all the freedom it wants to express views that take no account of our conscious intentions. The duplicity of Mercurius, his simultaneously metallic and pneumatic nature, is a parallel to the symbolization of an extremely spiritual idea like the Anthropos by a corporeal, indeed metallic, substance (gold). One can only conclude that the unconscious tends to regard spirit and matter not merely as equivalent but as actually identical, and this in flagrant contrast to the intellectual one-sidedness of consciousness, which would sometimes like to spiritualize matter and at other times to materialize spirit. That the *lapis*, or in our case the floating sphere, has a double meaning is clear from the circumstance that it is characterized by two symbolical colours: red means blood and affectivity, the physiological reaction that joins spirit to body, and blue means the spiritual process (mind or *nous*). This duality reminds one of the alchemical duality *corpus* and *spiritus*, joined together by a third, the *anima* as the *ligamentum corporis et spiritus*. For Böhme a "high deep blue" mixed with green signifies "Liberty," that is, the inner "Kingdom of Glory" of the reborn soul. Red leads to the region of fire and the "abyss of darkness," which forms the periphery of Böhme's mandala (see Fig. 1).

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[74] Michael Maier, *De circulo physico quadrato* (1616), ch. I.

[75] Christ in medieval alchemy. Cf. *Psychology and Alchemy*, Part III, ch. 5.

Picture 4

556 Picture 4, which now follows, shows a significant change: the sphere has divided into an outer membrane and an inner nucleus. The outer membrane is flesh-coloured, and the originally rather nebulous red nucleus in Picture 2 now has a differentiated internal structure of a decidedly ternary character. The "lines of force" that originally belonged to the band of quicksilver now run through the whole nuclear body, indicating that the excitation is no longer external only but has seized the innermost core. "An enormous inner activity now began," the patient told me. The nucleus with its ternary structure is presumably the female organ, stylized to look like a plant, in the act of fecundation: the spermatozoon is penetrating the

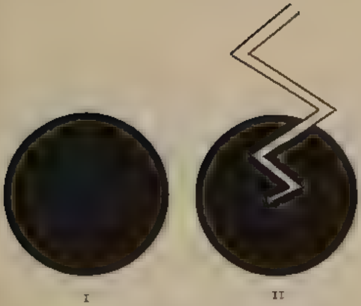

Fig. 4. Sketch of a drawing by a young woman patient with psychogenic depression from the beginning of the treatment

I. State of black hopelessness. II. Beginning of the therapeutic effect

In an earlier picture the sphere lay on the bottom of the sea. As a series of pictures shows, it arose in the first place because a black snake had swallowed the sun. There then followed an eight-rayed, completely black mandala with a wreath of eight silver stars. In the centre was a black homunculus. Next the black sphere developed a red centre from which red rays, or streams of blood, ran out into tentacle-like extremities. The whole thing looked rather like a crab or an octopus. As the later pictures showed, the patient herself was shut up in the sphere nuclear membrane. Its role is played by the mercurial serpent: the snake is black, dark, chthonic, a subterranean and cryptic Hermes, but it has the golden wings of Mercury and consequently possesses his pneumatic nature. The alchemists accordingly represented their *Mercurius duplex* as the winged and wingless dragon, calling the former feminine and the latter masculine.

557 The serpent in our picture represents not so much the spermatozoon but, more accurately, the phallus. Leone Ebreo,[76] in his *Dialoghi d'amore*, calls the planet Mercury the *membrum virile* of heaven, that is, of the macrocosm conceived as the *homo maximus*.[77] The spermatozoon seems, rather, to correspond to the golden substance which the snake is injecting into the invaginated ectoderm of the nucleus.[78] The two silver petals (?) probably represent the receptive vessel, the moon-bowl in which the sun's seed (gold) is destined to rest.[79] Underneath the flower is a small violet circle inside the ovary, indicating by its colour that it is a "united double nature," spirit and body (blue and red).[80] The snake has a pale yellow halo, which is meant to express its numinosity.

558 Since the snake evolved out of the flash of lightning or is a modulated form of it, I would like to instance a parallel where the lightning has the same illuminating, vivifying, fertilizing, transforming, and healing function that in our case falls to the snake of Fig. 4. Two phases are represented: first, a black sphere signifying a state of profound depression, and second, the lightning that strikes into this sphere. Ordinary speech

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[76] The writings of the physician and philosopher Leone Ebreo (c. 1460–1520) enjoyed widespread popularity in the sixteenth century and exercised a far-reaching influence on his contemporaries and their successors. His work is a continuation of the Neoplatonist thought developed by the physician and alchemist Marsilio Ficino (1433–99) in his commentary on Plato's *Symposium*. Ebreo's real name was Don Judah Abravanel, of Lisbon. (Sometimes the texts have Abrabanel, sometimes Abarbanel.)

[77] Cf. the English version, *The Philosophy of Love*, trans. by Friedeberg-Seeley and Barnes, pp. 92 and 94. The source of this view can be found in the cabalistic interpretation of Yesod. Knorr von Rosenroth, *Kabbala Denudata* (1677–84).

[78] This pseudo-biological terminology fits in with the patient's scientific education.

[79] Another alchemical idea: the *synodos Lunae cum Sole*, or hierogamy of sun and moon. Cf. "Psychology of the Transference," par. 401, n. 16.

[80] More on this in "On the Nature of the Psyche," par. 398.

makes use of the same imagery, something "strikes home" in a flash of revelation. The only difference is that generally the image comes first, and only afterwards the realization which enables the patient to say: "This has struck home."

559 As to the content of Picture 4, Miss X emphasized that what disturbed her most was the band of quicksilver in Picture 3. She felt the silvery substance ought to be inside, the black lines of force remaining outside to form a black snake. This would now encircle the sphere.[51] She felt the snake at first as a "hellish danger," as something threatening the integrity of the sphere." At the point where the snake penetrates the nuclear membrane, fire breaks out (emotion). Her conscious mind interpreted this conflagration as a defensive reaction on the part of the sphere, and accordingly she tried to depict the attack as having been repulsed. But this attempt failed to satisfy the eyes, though she showed me a pencil sketch of it. She was obviously in a dilemma: she could not accept the snake because its sexual significance was only too clear to her without any assistance from me. I merely remarked to her: "This is a well-known process,[52] which you can safely accept," and showed her from my collection a similar picture, done by a man, of a floating sphere being penetrated *from below* by a black phallus-like object. Later she said: "I suddenly understood the whole process in a more impersonal way. It was the realization of a law of life to which sex is subordinated." The ego was not the centre, but, following a universal law, I circled round a sun." Thereupon she was able to accept the snake "as a necessary part of the process of growth" and finish the picture quickly and satisfactorily. Only one thing continued to give difficulty: she had to put the snake, she said, "One hundred per cent at the top, in the middle, in order to satisfy the eyes." Evidently the unconscious would only be satisfied with the most important position at the top and in the middle, in direct contrast to the picture

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[51] Here one must think of the world-encircling Ocean and the world-snake hidden in it: Leviathan, the "dragon in the sea," which, in accordance with the Egyptian tradition of Typhon (Set) and the sea, [illegible] over into the devil. "The devil . . . surrounds the seas and the ocean on all sides" (St. Jerome, *Epistolae*, Part I, p. 2). Further particulars in Rahner, "Antenna Crucis II: Das Meer der Welt," pp. 89ff.

[52] [illegible] the same motif in the two mandalas published by Esther Harding in *Psychic Energy: Its Source and Goal*

I had previously shown her. This, as I said, was done by a man and showed the menacing black symbol entering the mandala from below. For a woman the typical danger emanating from the unconscious comes *from above*, from the "spiritual" sphere personified by the animus, whereas for a man it comes from the chthonic realm of the "world and woman," i.e., the anima projected on to the world.

560 Once again we must recall similar ideas found in Justin's gnosis. The third of the father's angels is Baruch. He is also the tree of life in paradise. His counterpart on the mother's side is Naas, the serpent, who is the tree of knowledge of good and evil.[57] When Elohim left Eden, because, as the second member, he had retreated to the first member of the divine triad, which consisted of the "Good," the "Father," and Eden, Edem pursued the pneuma of the Father, which he had left behind in man, and caused it to be tormented by Naas (ἵνα πάσαις κολάσεσι κολάζῃ τὸ ὂν πνεῦμα τοῦ Ἐλωεὶμ τὸ ἐν τοῖς ἀνθρώποις). Naas defiled Eve and also used Adam as a catamite. Edem, however, is the soul, Elohim is spirit. "The soul is against the spirit and the spirit against the soul" (κατὰ τῆς ψυχῆς τέτακται).[58] This idea sheds light on the polarity of red and blue in our mandala, and also on the attack by the snake, who represents knowledge. That is why we fear knowledge of the truth, in this case, of the shadow. Therefore Baruch sent to mankind Jesus, that they might be led back to the "Good." But the "Good One" is Priapus.[59] Elohim is the swan, Edem is Leda; he the gold, she Danaë. Nor should we forget that the god of revelation has from of old the form of a snake—e.g., the *agathodaimon*. Edem too, as a snake-maiden, has a dual nature, "two-minded, two-bodied" (δίγνωμος, δίσωμος), and in medieval alchemy her figure became the symbol of the androgynous Mercurius.[60]

561 Let us remember that in Picture 8 *Mercurius* [illegible] ordinary quicksilver, encircles the sphere. This means that the mysterious

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[57] Naas is the same as the snakelike Nous and mercurial serpent of alchemy.

[58] Hippolytus, *Elenchos*, V, 26, 22ff. This tale of Adam and Eve and the serpent was preserved until well into the Middle Ages.

[59] Apparently a play on the words Πρίαπος and ἐπριαποποίησε τὰ πάντα ("created all"). *Elenchos*, V, 26, 33.

[60] See the illustration from Reusner's *Pandora* (1588) in my "Paracelsus as a Spiritual Phenomenon" (Swiss edn., p. 99).

sphere is enveloped or veiled by a vulgar or crude understanding. The patient herself reported that the animus veils the true personality. We shall hardly be wrong in assuming that a banal everyday view of the world, allegedly biological, has here got hold of the sexual symbol and concretized it after the approved pattern. A pardonable error! Another, more correct view is so much more subtle that one naturally prefers to fall back on something well known and ready to hand, thus gratifying one's own rational expectations and earning the applause of one's contemporaries—only to discover that one has got hopelessly stuck and has arrived back at the point from which one set forth on the great adventure. It is clear what is meant by the ithyphallic serpent: from above comes all that is aerial, intellectual, spiritual, and from below all that is passionate, corporeal, and dark. The snake, contrary to expectation, turns out to be a pneumatic symbol,[57] a *Mercurius spiritualis*—a realization which the patient herself formulated by saying that the ego, despite its capricious manipulation of sexuality, is subject to a universal law. Sex in this case is therefore no problem at all, as it has been subjected to a higher transformation process and is contained in it; not repressed, only without an object.

562 Miss X subsequently told me that she felt Picture 4 was the most difficult, as if it denoted the turning point of the whole process. In my view she may not have been wrong in this, because the clearly felt, ruthless setting aside of the so beloved and so important ego is no light matter. Not for nothing is this "letting go" the *sine qua non* of all forms of higher spiritual development, whether we call it meditation, contemplation, yoga, or spiritual exercises. But, as this case shows, relinquishing the ego is not an act of the will and not a result arbitrarily produced; it is an event, an occurrence, whose inner, compelling logic can be disguised only by wilful self-deception.

563 In this case and at this moment the ability to "let go" is of decisive importance. But since everything passes, the moment may come when the relinquished ego must be reinstated in its functions. Letting go gives the unconscious the opportunity it

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[57] In accordance with the classical view that the snake is πνευματικώτατον ζῷον, the most spiritual animal. For this reason it was a symbol of the Nous and the Redeemer.

has been waiting for; and since it consists of opposites—day and night, light and dark, positive and negative—and is good and evil and therefore ambivalent, the moment will inevitably come when the individual, like the exemplary Job, must hold fast so as not to be thrown catastrophically off balance when the wave rebounds. The holding fast can be achieved only by a conscious will, i.e., by the ego. That is the great and irreplaceable significance of the ego, but one which, as we see here, is nonetheless relative. Relative, too, is the gain won by integrating the unconscious. We add to ourselves a bright and a dark, and more light means more night.[88] The urge of consciousness towards wider horizons, however, cannot be stopped; they must needs extend the scope of the personality, if they are not to shatter it.

Picture 5

564 Picture 5, Miss X said, followed naturally from Picture 4 and without difficulty. The sphere and the snake have drawn apart. The snake is sinking downwards and seems to have lost its threateningness. But the sphere has been fecundated with a vengeance: it has not only got bigger, but blossoms in the most vivid colours.[89] The nucleus has divided into four; something like a segmentation has occurred. This is not due to any conscious reflection, such as might come naturally to a biologically educated person; the division of the process or of the central symbol into four has always existed, beginning with the four sons of Horus, or the four seraphim of Ezekiel, or the birth of the four Aeons from the Metra (uterus) impregnated by the pneuma in Barbelo-Gnosis, or the cross formed by the lightning (snake) in Boehme's system,[90] and ending with the tetrameria of the *opus alchymicum* and its components (the four elements, qualities, stages, etc.).[91] In each case the quaternity forms a

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[88] Cf. what St. John of the Cross says about the "dark night of the soul." His interpretation is as helpful as it is psychological.

[89] Hence the alchemical mandala was known as a *rosarium* ("rose garden").

[90] In Buddhism the four great kings (*lokapalas*), the world guardians, form the quaternity. Cf. the [illegible] in *Dialogues of the Buddha*, Part II, p. [illegible]

[91] "God separated and divided this pasture of water by a kind of mystical distribution into four parts and regions." (Sendivogius, *Epist.* XIII, in Manget, *Bibliotheca chemica*, 1702, II, p. 496.) In Christianus (Berthelot, *Alch. grecs*, VI, ix, 1 and x, 1) the egg and matter itself consist of four components. Cf. [illegible] from Xenocrates, ibid., VI, xv, 8.

unity. Here it is the green circle at the centre of the four. The four are undifferentiated, and each of them forms a vortex, apparently turning to the left. I think I am not mistaken in regarding it as probable that, in general, a leftward movement indicates movement towards the unconscious, while a rightward (clockwise) movement goes towards consciousness.[92] The one is "sinister," the other "right," "rightful," "correct." In Tibet, the leftward-moving swastika is a sign of the Bön religion, of black magic. Stupas and chortens must therefore be circumambulated clockwise. The leftward-spinning eddies spin into the unconscious; the rightward-spinning ones spin out of the unconscious chaos. The rightward-moving swastika in Tibet is therefore a Buddhist emblem.[93] (Cf. also Fig. 4.)

565 For our patient the process appeared to mean, first and foremost, a differentiation of consciousness. From the treasures of her psychological knowledge she interpreted the four as the four orienting functions of consciousness: thinking, feeling, sensation, intuition. She noticed, however, that the four were all alike, whereas the four functions are all unlike. This raised no question for her, but it did for me. What are these four if they are not the four functional aspects of consciousness? I doubted whether this could be a sufficient interpretation of them. They seemed to be much more than that, and that is probably the reason why they are not different but identical. They do not form four functions different by definition, but they might well represent the *a priori* possibility for the formation of the four functions. In this picture we have the quaternity, the archetypal 4, which is capable of numerous interpretations, as history shows and as I have demonstrated elsewhere. It illustrates the coming to consciousness of an un-

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[92] In Taoist philosophy, movement to the right means a "falling" life-process, as the spirit is then under the influence of the sex hormone *p'o* soul, which embodies the yin principle and is by nature passionate. Its designation as the anima (cf. my Commentary on *The Secret of the Golden Flower*, 1931 edn., pp. 48ff.) is psychologically correct, although this touches only one aspect of it. The *p'o* soul entangles the spirit in the world-process and in reproduction. A leftward or backward movement, on the other hand, means the "rising" movement of life. A "turning away from outward things" occurs and the spirit obtains control over the anima. This idea agrees with my findings, but it does not take account of the fact that a person can easily have the spirit outside and the anima inside.

[93] This was told to me by the Rimpoche of Bhutia Busty, Sikkim.

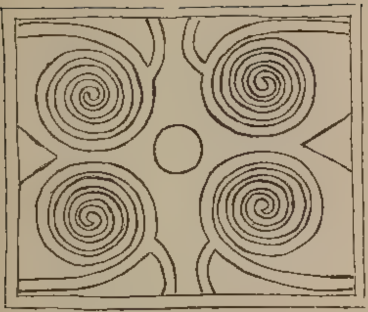

Fig. 1. Neolithic relief from Tarxien, Malta.
The spirals represent vine tendrils.

conscious content, where it frequently occurs in cosmogonic myths. What is the precise significance of the fact that the four eddies are apparently turning to the left, when the division of the mandala into four denotes a process of becoming conscious, is a point about which I would rather not speculate. I lack the necessary material. Blue means air or pneuma, and the leftward movement an intensification of the unconscious influence. Possibly this should be taken as a pneumatic compensation for the strongly emphasized red colour, which signifies affectivity.

566 The mandala itself is bright red, but the four eddies have in the main a cool greenish-blue colour, which the patient associated with "water." This might hang together with the leftward movement, since water is a favourite symbol for the unconscious.[94] The green of the circle in the middle signifies life in the chthonic sense. It is the "benedicta viriditas" of the alchemists.

567 The problematical thing about this picture is the fact that the black snake is outside the totality of the symbol or circle. In order to make the totality actual, it ought really to be inside. But if we remember the unfavourable significance of the snake, we shall understand why its assimilation into the symbol of psychic wholeness presents certain difficulties. If our conjecture about the leftward movement of the four eddies is correct, this would denote a trend towards the deep and dark side of the spirit,[95] by means of which the black snake could be assimilated. The snake, like the devil in Christian theology, represents the shadow, and one which goes far beyond anything personal and could therefore best be compared with a principle, such as the principle of evil.[96] It is the colossal shadow thrown by man, of which our age had to have such a devastating experience. It is no easy matter to fit this shadow into our cosmos. The view that we can simply turn our back on evil and in this way eschew it belongs to the long list of antiquated naïvetés. This is sheer ostrich policy and does not affect the reality of evil in the slightest.

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[94] Water also symbolizes the "materiality" of the spirit when it has become a "fixed" doctrine. One is reminded, too, of the blue-green colour in Böhme, signifying "Liberty."

[95] For the double nature of the spirit (Mercurius duplex of the alchemists) see "The Phenomenology of the Spirit in Fairytales," supra.

[96] Cf. the fiery serpent of Lucifer in Böhme.

ist. Evil is the necessary opposite of good, without which there would be no good either. It is impossible even to think evil out of existence. Hence the fact that the black snake remains outside expresses the critical position of evil in our traditional view of the world.[97]

568 The background of the picture is pale, the colour of parchment. I mention this fact in particular as the pictures that follow show a characteristic change in this respect.

Picture 6

569 The background of Picture 6 is a cloudy grey. The mandala itself is done in the vividest colours: bright red, green, and blue. Only where the red outer membrane enters the blue-green nucleus does the red deepen to blood colour and the pale blue to a dark ultramarine. The wings of Mercury, missing in the previous picture, reappear here at the neck of the blood-red pistons, as previously on the neck of the black snake in Picture 4. But the most striking thing is the appearance of a swastika, undoubtedly wheeling to the right. (I should add that these pictures were painted in 1928 and had no direct connection with contemporary fantasies, which at that time were still unknown to the world at large.) Because of its green colour the swastika suggests something plantlike, but at the same time it has the wavelike character of the four curves in the previous picture.

570 In this mandala an attempt is made to unite the opposites red and blue, outside and inside. Simultaneously the rightward movement aims at bringing about an ascent into the light of consciousness, presumably because the background has become noticeably darker. The black snake has disappeared, but has begun to impart its darkness to the entire background. To compensate this, there is in the mandala an upwards movement towards the light, apparently an attempt to rescue consciousness from the darkening of the environment. The picture was associated with a dream that occurred a few days before. Miss X dreamt that *she returned to the city after a holiday in the country. To her astonishment she found a tree growing in the middle of the room where she worked. She thought: "Well, with its thick bark this tree can withstand the heat of an apart-*

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[97] Cf. "A Psychological Approach to the Dogma of the Trinity," pars. 249ff.

ment. Associations to the tree led to its maternal significance. The tree would explain the plant motif in the mandala, and its sudden growth represents the higher level or freeing of consciousness induced by the movement to the right. For the same reason the "philosophical" tree is a symbol of the alchemical opus, which as we know is an individuation process.

577 We find similar ideas in Justin's gnosis. The angel Baruch stands for the pneuma of Elohim, and the motherly angel Naas for the craftiness of Edem. But both angels, as I have said, were also trees: Baruch the tree of life, Naas the tree of knowledge. Their division and polarity are in keeping with the spirit of the times (second–third centuries A.D.). But in those days, too, they knew of an individuation process, as we can see from Hippolytus.[98] Elohim, we are told, set the "prophet" Heracles the task of delivering the "Father" (the pneuma) from the power of the twelve wicked angels. This resulted in his twelve labours. Now the Heracles myth has in fact all the characteristic features of an individuation process: the journeys to the four directions,[99] four sons, submission to the feminine principle (Omphale) that symbolizes the unconscious, and the self-sacrifice and rebirth caused by Deianeira's robe.

578 The "thick bark" of the tree suggests the motif of protection, which appears in the mandala as the "formation of skin" (see par. 576). This is expressed in the motif of the protective black bird's wings, which shield the contents of the mandala from outside influences. The piston-shaped prolongations of the peripheral red substance are phallic symbols, indicating the entry of affectivity into the pneumatic interior. They are obviously meant to activate and enrich the spirit dwelling within. This "spirit" has of course nothing to do with intellect, rather with something that we would have to call "spiritual substance" (pneuma), or—in modern terms—"spiritual life." The underlying symbolical thought is no doubt the same as the view developed in the Clementine Homilies, that πνεῦμα (spirit) and σῶμα (body) are one in God.[100] The mandala, though only a symbol of the self as the psychic totality, is at the same time a God-image, for the central point, circle, and quaternity are

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[98] *Elenchos*, V, 26, 27ff.

[99] *Psychology and Alchemy*, par. 457.

[100] Hauck, *Realencyklopädie für protestantische Theologie*, IV, p. 173, l. 59.

well-known symbols for the deity. The impossibility of distinguishing empirically between self and God leads, in Indian theosophy, to the identity of the personal and suprapersonal Purusha-Atman. In ecclesiastical as in alchemical literature the saying is often quoted: "God is an infinite circle (or sphere) whose centre is everywhere and the circumference nowhere."[101] This idea can be found in full development as early as Parmenides. I will cite the passage because it alludes to the same motifs that underlie our mandala: "For the narrower rings[102] were filled with unmixed Fire, and those next to them with Night, but between these rushes the portion of Flame. And in the centre of these is the goddess[103] who guides everything, for throughout she rules over cruel Birth and Mating, sending the female to mate with the male, and conversely again the male with the female."[104]

575 The learned Jesuit Nicholas Caussin, apropos the report in Clement of Alexandria that, on certain occasions, wheels were rolled round in the Egyptian temples,[105] comments that Democritus of Abdera called God νοῦν ἐν πυρὶ σφαιροειδεῖ[106] (*mentem in igne orbiculari*, mind in the spherical fire). He goes on: "This was the view also of Parmenides, who defined God as στεφάνην.

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[101] Baumgartner (*Die Philosophie des Alanus de Insulis*, II, Part 4, p. 118) traces this saying to a "*liber Hermetis*" or "*liber Trismegisti*," Cod. Par. 6319 and Cod. Vat. 3060.

[102] Στεφάναι = *coronae*.

[103] δαίμων ἣ πάντα κυβερνᾷ: a feminine daemonium.

[104] Freeman, *Ancilla to the Pre-Socratic Philosophers*, p. 45.

[105] *Writings of Clement of Alexandria*, trans. by Wilson, II, p. 248: "Also Dionysius Thrax, the grammarian, in his book *Respecting the Exposition of the Symbolical Signification of Circles*, says expressly, 'Some signified actions not by words only, but also by symbols . . . as the wheel that is turned in the temples of the gods by the Egyptians, and the branches that are given to the worshippers. For the Thracian Orpheus says:

For the works of mortals on earth are like branches.
Nothing has but one fate in the mind, but all things
Revolve in a circle, nor is it lawful to abide in one place,
But each keeps its own course wherever it began.'"

Verses translated from the Overbeck version in German quoted by the author.—TRANS.

[106] Diels, *Fragmente der Vorsokratiker*, II, p. 102. Aëtius, *De placit. phil.*, I, 7, 16.

crown, a circle consisting of glowing light.[107] And it has been very clearly established by Iamblichus, in his book on the mysteries, that the Egyptians customarily represent God, the Lord of the world, as sitting in the lotus, a water plant, the fruits as well as the leaves of which are round,[108] thereby indicating the circular motion of the mind, which everywhere returns into itself. This is also the origin, he says, of the ritual transformations or circuits ("circumambulationes") that imitate the motion of the heavens. But the Stoics named the heavens a "round and revolving God" (*rotundum et volubilem Deum*). Caussin says it is to this that the mystical (*mystice* = symbolical) explanation of Psalm 12:8 refers: "In circuitu impii ambulant" (the ungodly wander in a circle).[109] They only walk round the periphery without ever reaching the centre, which is God. Here I would mention the wheel motif in mandala symbolism only in passing, as I have dealt with it in detail elsewhere.[110]

Picture 7

574 In Picture 7 it has indeed turned to night: the entire sheet which the mandala is painted on is black. All the light is concentrated in the sphere. The colours have lost their brightness but have gained in intensity. It is especially striking that the black has penetrated as far as the centre, so that something of what we feared has already occurred. The blackness of the snake and of the sombre surroundings has been assimilated by the nucleus and, at the same time, as the picture shows, is compensated by a golden light radiating out from the centre. The rays form an equal-armed cross, to replace the swastika of the previous picture, which is here represented only by four hooks

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[107] A reference to Cicero, *De natura deorum* (trans. by Rackham, p. 31): "Parmenides . . . invents a purely fanciful something resembling a crown—*stephane* is his name for it—an unbroken ring of glowing lights encircling the sky, which he entitles god; but no one can imagine this to possess divine form or sensation." This ironic remark of Cicero's shows that he was the child of another age, already very far from the primordial images.

[108] There are innumerable representations of the sun-child sitting in the lotus. Cf. Erman, *Die Religion der Aegypter*, p. 62, and *Handbook of Egyptian Religion*, p. 26. It is also found on Gnostic gems. The lotus is the customary seat of the gods in India.

[109] Or, as in the DV, "The wicked walk round about."—EDITORS.

[110] *Psychology and Alchemy*, pars. 214f.

suggesting a rightwards rotation. With the attainment of absolute blackness, and particularly its presence in the centre, the upward movement and rightwards rotation seem to have come to an end. On the other hand, the wings of Mercury have undergone a noticeable differentiation, which presumably means that the sphere has sufficient power to keep itself afloat and not sink down into total darkness. The golden rays forming the cross bind the four together.[111] This produces an inner bond and consolidation as a defence against destructive influences[112] emanating from the black substance that has penetrated to the centre. For us the cross symbol always has the connotation of *suffering*, so we are probably not wrong in assuming that the mood of this picture is one of more or less painful *suspension*—remember the wings!—over the dark abyss of inner loneliness.

Earlier I mentioned Böhme's "lightning that makes a cross," and I brought this cross into connection with the four elements. As a matter of fact, John Dee symbolizes the elements by an equal-armed cross.[113] As we said, the cross with a little circle in it is the alchemical sign for copper (*cuprum*, from Kypris, Aphrodite), and the sign for Venus is ♀. Remarkably enough, ♀ is the old apothecary's sign for *spiritus Tartari* (tartaric acid), which, literally translated, means "spirit of the underworld." ⊕ is also the sign for red hematite (bloodstone). Hence there seems to be not only a cross that comes from above, as in Böhme's case and in our mandala, but also one that comes from below. In other words, the lightning—to keep to Böhme's image—can come from below out of the blood, from Venus or from Tartarus. Böhme's "neutral" Salniter is identical with salt in general, and one of the signs for this is ⊕. One can hardly imagine a better sign for the arcane substance, which salt was considered to be by the sixteenth- and seventeenth-century alchemists. Salt, in ecclesiastical as well as alchemical usage, is the symbol for Sapientia and also for the distinguished or elect *personality*, as in Matthew 5 : 13: "Ye are the salt of the earth."

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[111] This interpretation was confirmed for me by my Tibetan mentor, Lingdam Gomchen, abbot of Bhutia Busty: the swastika, he said, is "that which cannot be broken, divided, or spoiled." Accordingly it would amount to an inner consolidation of the mandala.

[112] Cf. the similar motif in the mandala of the *Amitāyur-dhyāna Sūtra* in "The Psychology of Eastern Meditation," pars. 917, 930.

[113] Monas hieroglyphica, *Theatr. chem.*, (1602), II, p. 220. Dee also associates the cross with fire.

576 The numerous wavy lines or layers in the mandala could be interpreted as representing the formation of *layers of skin*, giving protection against outside influences. They serve the same purpose as the inner consolidation. These cortices probably have something to do with the dream of the tree in the workroom, which had a "thick bark." The formation of skins is also found in other mandalas, and it denotes a hardening or sealing off against the outside, the production of a regular rind or hide. It is possible that this phenomenon would account for the cortices or *putamina* (shards), mentioned in the cabala.[144] But such is the name for that which abides outside holiness, "such as the seven fallen kings and the four Achurayim."[145] From them come the "klippoth" or cortices. As in alchemy, these are the scoriae or slag, to which adheres the quality of plurality and of death. In our mandala the cortices are boundary lines marking off the inner unity and protecting it against the outer blackness with its disintegrating influences, personified by the snake.[146] The same motif is expressed by the petals of the lotus and by the skins of the onion: the outer layers are withered and desiccated, but they protect the softer, inner layers. The lotus seat of the Horus-child, of the Indian divinities, and of

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[144] Cf. "Answer to Job," *Psychology and Religion*, par. 595, n. 8.—Editors.

[145] The seven kings refer to previous aeons, "perished" worlds, and the four Achurayim are the so-called "back of God." All belong to Malkhuth, which is so called because it is last in the system of Aziluth [illegible] they exist in the depths of the Shekinah." (*Kabbala Denudata*, I, p. 72.) They form a masculine-feminine quaternio of the Father and Mother of the highest, and of the Senex Israel and Tebhunah (I, p. 675). The Senex is Ain Soph or Kether (I, p. 635), Tebhunah is Binah, intelligence (I, p. 726). The shards also mean unclean spirits.

[146] *Kabbala Denudata*, I, pp. 675f. The shards also stand for evil. (*Zohar*, I, 137aff., II, 34b.) According to a Christian interpretation from the 17th century, Adam Belial is the body of the Messiah, "the [illegible] body or the host of shards." (Cf. II Cor. 6 : 15.) In consequence of the Fall, the host of shards irrupted into Adam's body, its outer layers being more affected than the inner ones. The "Anima Christi" fought and finally destroyed the shards, which signify matter. In connection with Adam Belial the text refers to Proverbs 6 : 12: "A naughty person, a wicked man, walketh with a froward mouth" (AV). (*Kabbala Denudata*, II, Appendix, cap. IX, sec. 2, p. 56.)

the Buddha must be understood in this sense. Hölderlin makes use of the same image:

Fateless, like the sleeping
Infant, breathe the heavenly ones,
Chastely guarded
In modest bud, their spirits
Blossom eternally . . .[117]

577 In Christian metaphor, Mary is the flower in which God lies hidden, or again, the rose window in which the *rex gloriae* and judge of the world is enthroned.

578 The idea of circular layers is to be found, by implication, in Böhme, for the outermost ring of his three-dimensional mandala[118] is labelled 'Hell of ye Devill [Lucifer]' 'Abysse of Eternity,' 'Abyss of ye Darkness,' 'Hell of Devils,' etc. (See Fig. 1.) Böhme says of this in his *Aurora* (ch. XVII, sec. 6): "Behold, when Lucifer with his hosts aroused the Wrath-fire in God's nature, so that God waxed wroth in Nature in the place of Lucifer, the outermost Birth in Nature acquired another Quality, wholly wrathful, dry, cold, vehement, bitter, and sour. The raging Spirit, that before had a subtle, gentle Quality in Nature, became in his outermost Birth wholly presumptuous and terrible, and now in his outermost Birth is called the Wind, or the element Air." In this way the four elements arose—the earth in particular by a process of contraction and desiccation.

579 Cabalistic influences may be conjectured here, though Böhme knew not much more about the Cabala than did Paracelsus. He regarded it as a species of magic. The four elements correspond to the four Achurayim.[119] They constitute a sort of

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[117] "Hyperion's Song of Fate," in *Gedichte*, p. 315. (Trans. as in Jung, *Symbols of Transformation*, p. 399.)

[118] Concerning the visualization of the "Life of Spirit and Nature," Böhme says: "We may then liken it to a round spherical Wheel which goes on all sides, as the Wheel in Ezekiel shows." (*Mysterium pansophicum*, Sämmtliche Werke, ed. Schiebler, VI, p. 416.)

[119] *Quaestiones Theosophicae*, Amsterdam edn., 1682, p. 24. In *Aurora*, XVII, 9, p. 188, he mentions the "seven Spirits, which kindled themselves in the outermost Birth or Creature." They are the Spirits of God, "Source-Spirits" of eternal and timeless Nature, corresponding to the seven planets and forming the "Wheel of the Centre" (*Signatura rerum*, IX, 8ff., p. 66). These seven Spirits are the seven above-mentioned "Qualities," which all come from one mother. She is the twofold

second quaternity proceeding from the inner, pneumatic quaternity but of a physical nature. The alchemists, too, allude to the Achurayim. Mennens,[120] for instance, says: "And although the holy name of God reveals the Tetragrammaton or the Four Letters, yet if you should look at it aright, only three Letters are found in it. The letter *he* [ה] is found twice, since they are the same, namely Air and Water, which signifies the Son; Earth the Father, and Fire the Holy Ghost. Thus the Four Letters of God's name manifestly signify the Most Holy Trinity and Matter, which likewise is threefold (*triplex*),[121] . . . and which is also called the shadow of the same [i.e., of God], and is named by Moyses[122] the back of God [*Dei posteriora*], which seems to be created out of it [matter]."[123] This statement bears out Böhme's view.

580 To return to our mandala. The original four eddies have coalesced into the wavy squares in the middle of the picture. Their place is taken by golden points at the outer rim (developed from the previous picture), emitting rainbow colours. These are the colours of the *peacock's eye*, which play a great role as the *cauda pavonis* in alchemy.[124] The appearance of these

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Source, evil and good as all things." (*Ibid.*, p. 257.) Cf. the "goddess" in Parmenides and the "two-horned" Form in Justin's gnosis.

[120] Gulielmus Mennens (1525–1608), a learned Flemish alchemist, wrote a book entitled *Aurei velleris, sive sacrae philosophiae, naturae et artis admirabilium libri tres* (Antwerp, 1604). Printed in *Theatr. chem.*, V (1622), pp. 267ff.

[121] "As therefore God is three and one, so also the matter from which he created all things is triplex and one." This is the alchemical equivalent of the conscious and unconscious triads of functions in psychology. Cf. "The Phenomenology of the Spirit in Fairytales," pars. 425 and 436ff.

[122] Mennens seems to refer not to the Cabala direct but to a text ascribed to Moses which I have not been able to trace. It is certainly not a reference to the Greek text called by Berthelot "Chimie de Moïse" (*Alch. grecs*, IV, xxii). Moses is mentioned now and then in the old literature and Lenglet du Fresnoy (*Histoire de la philosophie hermétique*, 1742, III, p. 22) cites under No. 26 a MS from the Vienna Bibliothek entitled "Moysis Prophetae et Legislatoris Hebraeorum secretum Chimicum." (Ouvrage supposé.)

[123] *Aurei velleris*, I, cap. X, in *Theatr. chem.*, V, pp. 334f.

[124] The *cauda pavonis* is identified by Khunrath with Iris, the "nuncia Dei." Dorn ("De transmutatione metallorum," *Theatr. chem.*, I, p. 599) explains it as follows: "This is the bird which flies by night without wings, which the early dew of heaven, continually acting by upward and downward ascent and descent, turns into the head of a crow (*caput corvi*), then into the tail of a peacock, and

colours in the *opus* represents an intermediate stage preceding the definitive end-result. Böhme speaks of a "Love-desire or a Beauty of Colours; and here all Colours arise."[125] In our mandala, too, the rainbow colours spring from the red layer that means affectivity. Of the "Life of Nature and Spirit" that is united in the "spherical wheel,"[126] Böhme says: "Thus is made known to us an eternal Essence of Nature, like to Water and Fire, which stand as it were mixed into one another. For there comes a *bright-blue* colour, like the *Lightning* of the Fire; and then it has a form like a *Ruby*[127] mingled with Crystals into one Essence, or like *yellow, white, red,* and *blue* mingled in *dark Water*: for it is like blue in green, since each still has its brightness and shines, and the Water only resists their fire, so that there is no wasting anywhere, but one eternal Essence in two Mysteries mingled together, notwithstanding the difference of two Principles, viz., two kinds of life." The phenomenon of the colours owes its existence to the "Imagination of the great Mystery, where a wondrous essential Life is born."[128]

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afterwards it acquires the bright wings of a swan, and lastly an extreme redness, an index of its fiery nature. In Basilides (Hippolytus, *Elenchos*, X, 14, 1) the peacock's egg is synonymous with the *sperma mundi*, the κόκκος σινάπεως. It contains the "fullness of colours," 365 of them. The golden colour should be produced from the peacock's eggs, we are told in the Cyranides (Delatte, *Textes latins et vieux français relatifs aux Cyranides*, p. 171). The light of Mohammed has the form of a peacock, and the angels were made out of the peacock's sweat (Aptowitzer, "Arabisch-Jüdische Schöpfungstheorien," pp. 209, 233).

[125] *Sig. rer.*, XIV, 10ff., pp. 118f.

[126] See n. 118.

[127] The carbuncle is a synonym for the *lapis*. "The king, bright as a carbuncle" (Lilius, an old source in the *Rosarium philosophorum*: *Art. aurif.*, 1593, II, p. 329). "A ray ... in the earth, shining in the darkness after the manner of a carbuncle gathered into itself" (from Michael Maier's exposition of the theory of Thomas Aquinas in *Symbola aureae mensae*, p. 377). "I found a certain stone, red, shining, transparent and brilliant, and in it I saw all the forms of the elements and also their contraries" (quotation from Thomas in Mylius, *Philosophia reformata*, p. 42). For heaven, gold, and carbuncle as synonyms for the *rotundum*, see ibid., p. 104. The *lapis* is "shimmering carbuncle light" (Khunrath, *Hyleal. Chaos*, p. 237). Ruby or carbuncle is the name for the *corpus glorificatum* (Glauber, *Tractatus de natura salium*, Part I, p. 42). In Rosencreutz's *Chemical Wedding* (1616) the bedchamber of Venus is lit by carbuncles (p. 97). (Cf. what was said above about [illegible] ruby and cinnabar.)

[128] *Mysterium pansophicum*, pp. 416f.

581 It is abundantly clear from this that Böhme was preoccupied with the same psychic phenomenon that fascinated Miss X—and many other patients too. Although Böhme took the idea of the *cauda pavonis* and the tetrameria from alchemy,[229] he, like the alchemists, was working on an empirical basis which has since been rediscovered by modern psychology. There are products of active imagination, and also dreams, which reproduce the same patterns and arrangements with a spontaneity that cannot be influenced. A good example is the following dream: A patient dreamt that *she was in a drawing-room. There was a table with three chairs beside it. An unknown man standing beside her invited her to sit down. For this purpose she fetched a fourth chair that stood further off. She then sat at the table and began turning over the pages of a book, containing pictures of blue and red cubes as for a building game. Suddenly it occurred to her that she had something else to attend to. She left the room and went to a yellow house. It was raining in torrents, and she sought shelter under a green laurel tree.*

582 The table, the three chairs, the invitation to sit down, the other chair that had to be fetched to make four chairs, the cubes and the building game all suggest a process of *composition*. This takes place in stages: a combination first of blue and red, then of yellow and green. These four colours symbolize four qualities, as we have seen, which can be interpreted in various ways. Psychologically this quaternity points to the orienting functions of consciousness, of which at least one is unconscious and therefore not available for conscious use. Here it would be the green, the sensation function,[230] because the patient's relation to the real world was uncommonly complicated and clumsy. The "inferior" function, however, just because of its unconsciousness, has the great advantage of being contaminated with the collective unconscious and can be used as a bridge to span the gulf between conscious and unconscious and thus restore the vital connection with the latter. This is the deeper reason why the dream represents the inferior function as a laurel. The laurel in this dream has the same connection with

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[229] The chemical causes of the *cauda pavonis* are probably the iridescent skin on molten metals and the vivid colours of certain compounds of mercury and lead. These two metals were often used as the primary material.

[230] Statistically, at least, green is correlated with the sensation function.

the processes of inner growth as the tree that Miss X dreamt grew in her room. It is essentially the same tree as the *arbor philosophica* of the alchemists, about which I have written in *Psychology and Alchemy*.[130] We should also remember that, according to tradition, the laurel is not harmed either by lightning or by cold: *intacta triumphat*. Hence it symbolizes the Virgin Mary,[131] the model for all women, just as Christ is the model for men. In view of this historical interpretation the laurel, like the alchemical tree, should be taken in this context as a symbol of the self.[132] The ingeniousness of patients who produce such dreams is always very impressive.

583 To turn back again to our mandala: The golden lines that end in pistons recapitulate the spermatozoon motif and therefore have a spermatic significance, suggesting that the quaternity will be reproduced in a new and more distinct form. In so far as the quaternity has to do with conscious realization, we can infer from these symptoms an intensification of the latter, as is also suggested by the golden light radiating from the centre. Probably a kind of inner illumination is meant.

584 Two days before painting this picture, Miss X dreamt that *she was in her father's room in their country house. "But my mother had moved my bed away from the wall into the middle of the room, and had slept in it. I was furious and moved the bed back to its former place. In the dream the bedcover was red—exactly the red reproduced in the picture."*

585 The maternal significance of the tree in her previous dream has there been taken up by the unconscious: this time the mother has slept in the middle of the room. This seems to be for Miss X an annoying intrusion into her sphere, symbolized by the room of her father, who has an animus significance for her. Her sphere is therefore a spiritual one, and she has usurped it just as she usurped her father's room. She has thus identified with the "spirit." Into this sphere her mother has intruded and installed herself in the centre, at first under the symbol of the

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[130] See the index, s.v.; also Jung, "The Arbor philosophica." [illegible]

[131] Lovely in all its evergreen parts, standing untouched among many trees smitten by lightning, bears the inscription "Untouched it triumphs." This emblem refers to Mary the Virgin, alone among all creatures undefiled by any lightning flash of sin. Picinelli, *Mondo simbolico*, Lib. IX, cap. XVI.

[132] Cf. "The Spirit Mercurius," Swiss edn., pp. 59f.

tree. She therefore stands for physis opposed to spirit, i.e., for the natural feminine being which the dreamer also is, but which she would not accept because it appeared to her as a black snake. Although she remedied the intrusion at once, the dark chthonic principle, the black substance, has nevertheless penetrated to the centre of her mandala, as Picture 7 shows. But just because of this the golden light can appear: e tenebris lux. We have to relate the mother to Boehme's idea of the matrix. For him the matrix is the sine qua non of all differentiation or realization, without which the spirit remains suspended and never comes down to earth. The collision between the paternal and the maternal principle (spirit and nature) works like a shock.

586 After this picture, she felt the renewed penetration of the red colour, which she associated with feeling, as something disturbing, and she now discovered that her "rapport" with me (her analyst = father) was unnatural and unsatisfactory. She was giving herself airs, she said, and was posing as an intelligent, understanding pupil (usurpation of spirituality!). But she had to admit that she felt very silly and was very silly, regardless of what I thought about it. This admission brought her a feeling of great relief and helped her to see at last that sex was not, on the one hand, merely a mechanism for producing children and not, on the other, only an expression of supreme passion, but was also banally physiological and autoerotic." This belated realization led her straight into a fantasy state where she became conscious of a series of obscene images. At the end she saw the image of a large bird, which she called the "earth bird," and which alighted on the earth. Birds, as aerial beings, are well-known spirit symbols. It represented the transformation of the "spiritual" image of herself into a more earthy version that is more characteristic of women. This "tailpiece" confirms our suspicion that the intensive upward and rightward movement has come to a halt: the bird is coming down to earth. This symbolization denotes a further and necessary differentiation of what Boehme describes in general as "Love-desire." Through this differentiation consciousness is not only widened but also brought face to face with the reality of things, so that the inner experience is tied, so to speak, to a definite spot

587 On the days following, the patient was overcome by feelings of self-pity. It became clear to her how much she regretted never having had any children. She felt like a neglected animal or a lost child. This mood grew into a regular *Weltschmerz*, and she felt like the All-compassionate Tathagata, Buddha. Only when she had completely given way to these feelings could she bring herself to paint another picture. Real liberation comes not from glossing over or repressing painful states of feeling, but only from experiencing them to the full.

Picture 8

588 The thing that strikes us at once in Picture 8 is that almost the whole interior is filled with the black substance. The blue-green of the water has condensed to a dark blue quaternity, and the golden light in the centre turns in the reverse direction, anticlockwise: the bird is coming down to earth. That is, the mandala is moving towards the dark, chthonic depths. It is still floating—the wings of Mercury show this—but it has come much closer to the blackness. The inner, undifferentiated quaternity is balanced by an outer, differentiated one, which Miss X equated with the four functions of consciousness. To these she assigned the following colours: yellow = intuition, light blue = thinking, flesh pink = feeling, brown = sensation.[134] Each of these quarters is divided into three, thus producing the number 12 again. The separation and characterization of the two quaternities is worth noting. The outer quaternity of wings appears as a differentiated realization[135] of the undifferentiated inner one, which really represents the archetype. In the Cabala this relationship corresponds to the quaternity of Merkabah[136] on the one hand and of the Achurayim on the other, and in Böhme they are the four Spirits of God[137] and the four elements.

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[134] The colour correlated with sensation in the mandalas of other persons is usually green.

[135] Cf. the Achurayim quaternity.

[136] In short, the four faces of the man [illegible] Rosh [illegible] eagle of Gedullah [illegible]), Gedurah [illegible], but [illegible] the four symbolical angels in Ezekiel's vision.

[137] He gives them the names of planets and describes them as the "four Birth-givers who hold government in the Mother, the Birth-giver." They are Jupiter, Saturn, Mars, and Sol. "In these four Forms the Spirit's Birth consists, viz. the true Spirit both in the inward and outward Being." *Sig. rer.*, IX, 9ff., p. 6.

589 The plant-like form of the cross in the middle of the mandala, also noted by the patient, refers back to the tree (tree of the cross and the mother).[138] She thus makes it clear that this previously taboo element has been accepted and now holds the central place. She was fully conscious of this—which of course was a great advance on her previous attitude.

590 In contrast to the previous picture there are no inner cortices. This is a logical development, because the thing they were meant to exclude is now in the centre and defence has become superfluous. Instead, the cortices spread out into the darkness as golden rings, expanding concentrically like waves. This would mean a far-reaching influence on the environment emanating from the sealed-off self.

591 Four days before she painted this mandala she had the following dream: *I drew a young man to the window and with a brush dipped in white oil removed a black fleck from the cornea of his eye. A little golden lamp then became visible in the centre of the pupil. The young man felt greatly relieved and I told him he should come again for treatment. I woke up saying the words: "If therefore thine eye be single, thy whole body shall be full of light"* (Matthew 6:22).

592 This dream describes the change: the patient is no longer identical with her animus. The animus has, so to speak, become *her* patient, since he has eye trouble. As a matter of fact the animus usually sees things "cock-eyed" and often very unclearly. Here a black fleck on the cornea obscures the golden light shining from inside the eye. He has "seen things too blackly." The eye is the prototype of the mandala, as is evident from Böhme, who calls his mandala "The Philosophique Globe, or Eye of the Wonders of Eternity, or Looking-Glass of Wisdom." He says: "The Substance and Image of the Soul may be resembled to the Earth, having a fair Flower growing out of it, and also to the Fire and Light; as we see that Earth is a Centre, but no life, yet it is essential, and a fair flower grows out of it, which is not like the Earth . . . and yet the Earth is the Mother of the Flower." The soul is a "fiery Eye" and a similitude of the First Principle," a "Centre of Nature."[139]

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[138] The connection between tree and mother, especially in Christian tradition, is discussed at length in *Symbols of Transformation*, Part II.

[139] *A Summary Appendix of the Soul*, p. 117.

593 Our mandala is indeed an “eye,” the structure of which symbolizes the centre of order in the unconscious. The eye is a hollow sphere, black inside, and filled with a semi-liquid substance, the vitreous humour. Looking at it from outside, one sees a round, coloured surface, the iris, with a dark centre, from which a golden light shines. Böhme calls it a “fiery eye,” in accordance with the old idea that seeing emanates from the eye. The eye may well stand for consciousness (which is in fact an organ of perception), looking into its own background. It sees its own light there, and when this is clear and pure the whole body is filled with light. Under certain conditions consciousness has a purifying effect. This is probably what is meant by Matthew 6 : 22f., an idea expressed even more clearly in Luke 11 : 33ff.

594 The eye is also a well-known symbol for God. Hence Böhme calls his “Philosophique Globe” the “Eye of Eternity,” the “Essence of all Essences,” the “Eye of God.”[140]

595 By accepting the darkness, the patient has not, to be sure, changed it into light, but she has kindled a light that illuminates the darkness within. By day no light is needed, and if you don't know it is night you won't light one, nor will any light be lit for you unless you have suffered the horror of darkness. This is not an edifying text but a mere statement of the psychological facts. The transition from Picture 7 to Picture 8 gives one a working idea of what I mean by “accepting the dark principle.” It has sometimes been objected that nobody can form a clear conception of what this means, which is regrettable because it is an ethical problem of the first order. Here, then, is a practical example of this “acceptance,” and I must leave it to the philosophers to puzzle out the ethical aspects of the process.[141]

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[140] *Forty Questions*, pp. 24ff.

[141] I do not feel qualified to go into the ethics of what “venerable Mother Nature” has to do in order to unfold her precious flower. Some people can, and those whose temperament makes them feel an ethical compulsion must do so in order to satisfy a need that is also felt by others. Erich Neumann has discussed these problems in a very interesting way in his *Tiefenpsychologie und Neue Ethik*. It will be objected that my respect for Nature is a very amoral attitude, and I shall be accused of shirking “decisions.” People who think like this evidently know all about good and evil, and why and for what one has to decide. Unfortunately I do not know all this so precisely, but I hope for my patients and for myself that everything, light and darkness, decision and agonizing doubt, may turn to “good”—and by “good” I mean a development such as

Picture 9

596 In Picture 9 we see for the first time the blue "soul-flower," on a red background, also described as such by Miss X., naturally without knowledge of Böhme.[142] In the centre is the golden light in the form of a lamp, as she herself stated. The cortices are very pronounced, but they consist of light, at least in the upper half of the mandala, and radiate outwards.[143] The light is composed of the rainbow hues of the rising sun; it is a real *cauda pavonis*. There are six sets of sunbeams. This recalls the Buddha's Discourse on the Robe, from the Collection of the Pali Canon:

> His heart overflowing with lovingkindness . . . with compassion . . . with joyfulness . . . with equanimity, he abides raying forth lovingkindness, compassion, joyfulness, equanimity towards one quarter of space, then towards the second, then towards the third, then towards the fourth, and above and below, thus all around. Everywhere, into all places the wide world over, his heart overflowing with compassion streams forth, wide, deep, illimitable, free from enmity, free from all ill-will. . . .[144]

597 But a parallel with the Buddhist East cannot be carried through here, because the mandala is divided into an upper and a lower half.[145] Above, the rays shine out as a rainbow, below they consist of brown earth. Above there hover three white birds (*pneumata* signifying the Trinity); below, a goat

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is here described, an unfolding which does no damage to either of them but conserves the possibilities of life.

[142] *The Secret of the Golden Flower* had not been published then. Picture 9 was reproduced in it.

[143] Cf. *Kabbala Denudata*, Appendix, ch. IV, sec. 2, p. 26: "The beings created by the infinite Deity through the First Adam were all spiritual beings, viz. they were simple shining acts, being one in themselves, partaking of a being that may be thought of as the midpoint of a sphere, and partaking of a life that may be imagined as a sphere emitting rays."

[144] "Parable of the Cloth," in *The First Fifty Discourses from the Collection of the Middle Length Discourses (Majjhima Nikaya) of Gotama the Buddha*, I, pp. 39f., modified. This reference to the Buddha is not accidental, since the figure of the Tathagata in the lotus seat occurs many times in the patient's mandalas.

[145] Tibetan mandalas are not so divided, but very often they are embedded between heaven and hell, i.e., between the benevolent and the wrathful deities.

is rising up, accompanied by two ravens (Wotan's birds)[146] and twining snakes. This is not the sort of picture a Buddhist holy man would make, but that of a Western person with a Christian background, whose light throws a dark shadow. What is more, the three birds float in a pitch-black sky, and the goat rising out of dark clay is shown against a field of bright orange. This, oddly enough, is the colour of the Buddhist monk's robe, which was certainly not a conscious intention of the patient. The underlying thought is clear: no white without black, and no holiness without the devil. Opposites are brothers, and the Oriental seeks to liberate himself from them by his *nirdvandva* ("free from the two") and his *neti neti* ("not this, not that"), or else he puts up with them in some mysterious fashion, as in Taoism. The connection with the East is deliberately stressed by the patient through her painting into the mandala four hexagrams from the *I Ching*.[147]

598 The sign in the left top half is Yü, ENTHUSIASM (No. 16). It means: Thunder comes resounding out of the earth, i.e., a movement coming from the unconscious, and expressed by music and dancing. Confucius comments as follows:

> Firm as a rock, what need of a whole day?
> The judgment can be known.
> The superior man knows what is hidden and what is evident.
> He knows weakness, he knows strength as well.
> Hence the myriads look up to him.
> Enthusiasm can be the source of beauty, but it can also delude.

599 The second hexagram at the top is Sun, DECREASE (No. 41). The upper trigram means Mountain, the lower trigram means Lake. The mountain towers above the lake and restrains it. That is the "image," whose interpretation points to self-restraint and reserve, i.e., a seeming decrease of oneself. This is significant in the light of "ENTHUSIASM." In the top line of the hexagram, "But [one] no longer has a separate home," the homelessness of the Buddhist monk is meant. On the psychological level this does not, of course, refer to so drastic a

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[146] This is the lower triad that corresponds to the Trinity, just as the devil is occasionally depicted with three heads. Cf. "The Phenomenology of the Spirit in Fairytales," pars. 425 and 436ff.

[147] Trans. by Wilhelm and Baynes, I, pp. 70f.

demonstration of renunciation and independence, but to the patient's irreversible insight into the conditioned quality of all relationships, into the relativity of all values, and the transience of all things.

600 The sign in the bottom half to the right is Sheng, PUSHING UPWARD (No. 46): "Within the earth, wood grows: The image of Pushing Upward." It also says: "One pushes upward into an empty city" and "The king offers him Mount Ch'i." So this hexagram means growth and development of the personality, like a plant pushing out of the earth—a theme already anticipated by the plant motif in an earlier mandala. This is an allusion to the important lesson which Miss X has learnt from her experience: that there is no development unless the shadow is accepted.

601 The hexagram to the left is Ting, THE CALDRON (No. 50). This is a bronze sacrificial vessel equipped with handles and legs, which held the cooked viands used for festive occasions. The lower trigram means Wind and Wood, the upper one Fire. The "Cauldron" is thus made up of "fire over wood," just as the alchemical vessel consists of fire or water.[248] There is "delicious food" in it ("the fat of the pheasant"), but it is not eaten because "the handle of the ting is altered" and its "legs are broken," making it unusable. But, as a result of constant self-abnegation, the personality becomes differentiated ("the ting has golden carrying rings" and even "rings of jade"), and purified until it acquires the "hardness and soft lustre" of precious jade.[249]

602 Though the four hexagrams were put into the mandala on purpose, they are authentic results of preoccupation with the *I Ching*. The phases and aspects of my patient's inner process of development can therefore express themselves easily in the language of the *I Ching*, because it too is based on the psychology of the individuation process that forms one of the main interests of Taoism and of Zen Buddhism.[250] Miss X's interest in Eastern philosophy was due to the deep impression which a better knowledge of her life and of herself had made upon her—an

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[248] *Psychology and Alchemy*, par. 338.

[249] The same idea as the transformation into the *lapis*. Cf. ibid., par. 378.

[250] Good examples are *The Secret of the Golden Flower* and Suzuki, *Introduction to Zen Buddhism*.

pression of the tremendous contradictions in human nature. The insoluble conflict she was faced with makes her preoccupation with Eastern therapeutic systems, which seem to get along without conflict, doubly interesting. It may be partly due to this acquaintance with the East that the opposites, irreconcilable in Christianity, were not blurred or glossed over but were seen in all their sharpness, and in spite of or perhaps just because of this were brought together into the unity of the mandala. Böhme was never able to achieve this union; on the contrary, in his mandala the bright and dark semicircles are turned back to back. The bright half is labelled "H. Ghost," the dark half "Father," i.e., *auctor rerum*,[161] or "First Principle," whereas the Holy Ghost is the "Second Principle." This polarity is crossed by the paired opposites "Sonne" and "Earth, Man." The "Devils" are all on the side of the dark "Father" and constitute his "Wrath-fire," just as on the periphery of the mandala.

609 Böhme's starting-point was philosophical alchemy, and to my knowledge he was the first to try to organize the Christian cosmos, as a spiritual reality, into a mandala.[162] The attempt failed, inasmuch as he was unable to unite the two halves in a circle. Miss X's mandala, on the other hand, comprises and contains the opposites, as a result, we may suppose, of the support afforded by the Chinese doctrine of Yang and Yin, the two metaphysical principles whose cooperation makes the world go round. The hexagrams, with their firm yang and yielding yin lines, illustrate certain phases of this process. It is therefore right that they should occupy a mediating position between above and below. Lao-tzu says: "High stands on low." This indisputable truth is secretly suggested in the mandala: the three white birds hover in a black field, but the grey-black goat

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[161] Cf. the above quotation from the "[illegible]" of [illegible], where earth signifies the Father and his shadow signifies matter. Böhme's view is not altogether inconsistent with the character of Yahweh, who [illegible] plays a dual role as the guardian of justice and morality, yet is [illegible] and unjust. Cf. Stade, *Biblische Theologie des Alten Testaments*, I, pp. 88f.

[162] I am purposely disregarding the numerous arrangements in a circle such as the *rex gloriae* with the four evangelists, Paradise with its four rivers, the heavenly hierarchies in the writings of the Areopagite, etc. These all ignore the reality of evil because they regard it as a mere *privatio boni* and thereby dismiss it with a euphemism.

has a bright orange-coloured background. Thus the Oriental truth insinuates itself and makes possible, at least by symbolic anticipation, a union of opposites within the irrational life process formulated by the *I Ching*. That we are really concerned here with opposite phases of one and the same process is shown by the picture that now follows.

Picture 10

604 In Picture 10, begun in Zurich but only completed when Miss X again visited her motherland, we find the same division as before into above and below. The "soul flower"[153] in the centre is the same, but it is surrounded on all sides by a dark blue night sky, in which we see the four phases of the moon, the new moon coinciding with the world of darkness below. The three birds have become two. Their plumage has darkened, but on the other hand the goat has turned into two semi-human creatures with horns and light faces, and only two of the four snakes remain. A notable innovation is the appearance of two crabs in the lower, chthonic hemisphere that also represents the body. The crab has essentially the same meaning as the astrological sign Cancer.[154] Unfortunately Miss X gave no context here. In such cases it is usually worth investigating what use has been made in the past of the object in question. In earlier, prescientific ages hardly any distinction was drawn between long-tailed crabs (*Macrura*, crayfish) and short-tailed crabs (*Brachyura*). As a zodiacal sign Cancer signifies *resurrection*, because the crab sheds its shell.[155] The ancients had in mind chiefly *Pagurus bernhardus*, the hermit crab. It hides in its shell and cannot be attacked. Therefore it signifies *caution* and *foresight*, *knowledge of coming events*.[156] It "depends on the moon, and

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[153] Cf. Rahner, "Die seelenheilende Blume."

[154] Cf. Bouché-Leclercq, *L'Astrologie grecque*, p. 136: Cancer = "crabe ou écrevisse." The constellation was usually represented as a [illegible] crab.

[155] "The crab is wont to change with the changing seasons, casting off its old shell and putting on a new and fresh one. Thus, says Picinelli, it is an emblem of the resurrection of the dead," and cites Ephesians 4:23: ". . . be renewed in the spirit of your minds" (RSV). —*Mundus symbolicus*, Lib. VI, No. 45.

[156] Foreseeing the flooding of the Nile, the crabs, like the tortoises and crocodiles, bring their eggs in safety to a higher place. "They foresee the future in their mind long before it comes." Caussin, *Polyhistor symbolicus* (1618), p. 442.

waxes and wanes."[197] It is worth noting that the crab appears just in the mandala in which we see the phases of the moon for the first time. Astrologically, Cancer is the house of the moon. Because of its backwards and sideways movement, it plays the role of an unlucky animal in superstition and colloquial speech ("crabbed," "to catch a crab," etc.). Since ancient times cancer (καρκίνος) has been the name for a malignant tumour of the glands. Cancer is the zodiacal sign in which the sun begins to retreat, when the days grow shorter. Pseudo-Kallisthenes relates that crabs dragged Alexander's ships down into the sea.[198] "Karkinos" was the name of the crab that bit Heracles in the foot in his fight with the Lernaean monster. In gratitude, Hera set her accomplice among the stars.[199]

605 In astrology, Cancer is a feminine and watery sign,[200] and the summer solstice takes place in it. In the *melothesiae*[201] it is correlated with the *breast*. It rules over the *Western sea*. In Propertius it makes a sinister appearance: "Octipedis Cancri terga sinistra time" (Fear thou the ill-omened back of the eight-footed crab).[202] De Gubernatis says: "The crab . . . causes now the death of the solar hero and now that of the monster."[203] The *Panchatantra* (V, 2) relates how a crab, which the mother gave to her son as apotropaic magic, saved his life by killing a black snake.[204] As De Gubernatis thinks, the crab stands now for the sun and now for the moon,[205] according to whether it goes forwards or backwards.

606 Miss X was born in the first degrees of Cancer (actually about 3°). She knew her horoscope and was well aware of the significance of the moment of birth, that is, she realized that the degree of the rising sign (the ascendent) conditions the individuality of the horoscope. Since she obviously guessed the

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[197] Masenius, *Speculum imaginum veritatis occultae* (1714), cap. LXVII, 30, p. 768. [198] De Gubernatis, *Zoological Mythology*, II, p. 355.

[199] Roscher, *Lexikon*, II, col. 959, s.v. "Karkinos." The same motif occurs in a dream described in *Two Essays on Analytical Psychology*, pars. 80ff.

[200] In Egypt, the heliacal rising of Cancer indicates the beginning of the annual flooding of the Nile and hence the beginning of the year. Bouché-Leclercq, p. 137.

[201] Ibid. Cf. "Psychology and Religion," p. 65, n. 5.—Editors.

[202] Propertius, trans. by Butler, p. 275. [203] De Gubernatis, II, p. 358.

[204] *The Panchatantra Reconstructed*, ed. by Edgerton, II, pp. 403f. Cf. also Hoffmann-Krayer et al., *Handwörterbuch des Deutschen Aberglaubens*, V, col. 448, s.v. "Krebs." [205] De Gubernatis, II, p. 356.

horoscope's affinity with the mandala she introduced her individual sign into the painting that was meant to express her psychic self.[106]

607 The essential conclusion to be drawn from Picture 10 is that the dualities which run through it are always inwardly balanced, so that they lose their sharpness and incompatibility. As Multatuli says: "Nothing is quite true, and even that is not quite true." But this loss of strength is counterbalanced by the unity of the centre, where the lamp shines, sending out coloured rays to the eight points of the compass.[107]

608 Although the attainment of inner balance through symmetrical pairs of opposites was probably the main intention of this mandala, we should not overlook the fact that the *duplication motif* also occurs when unconscious contents are about to become conscious and differentiated. They then split, as often happens in dreams, into two identical or slightly different halves corresponding to the conscious and still unconscious aspects of the nascent content. I have the impression from this picture that it really does represent a kind of solstice or climax, where decision and division take place. The dualities are, at bottom, Yes and No, the irreconcilable opposites, but they *have* to be held together if the balance of life is to be maintained. This can only be done by holding unswervingly to the centre, where action and suffering balance each other. It is a path "as sharp as the edge of a razor." A climax like this, where universal opposites clash, is at the same time a moment when a wide perspective often opens out into the past and future. This is the psychological moment when, as the *consensus gentium* has established since ancient times, synchronistic phenomena occur—that is, when the far appears near: sixteen years later Miss X became fatally ill with cancer of the breast.[108]

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[106] Her horoscope shows four earth signs but no air sign. The danger coming from the animus is reflected in ☽ □ ☿.

[107] Cf. the Buddhist conception of the "eight points of the compass" in the *Amitāyur-dhyāna Sūtra*. Cf. "The Psychology of Eastern Meditation," pp. 560ff.

[108] I do not hesitate to take the synchronistic phenomenon that underlies astrology seriously. Just as there is an eminently psychological reason for the existence of alchemy, so too in the case of astrology. Nowadays it is no longer interesting to know how far these two fields are aberrations; we should rather investigate the psychological foundations on which they rest. [Cf. Jung, "Synchronicity: An Acausal Connecting Principle," *passim*.—EDITORS.]

Picture 11

609 Here I would only mention that the coloured rays emanating from the centre have become so rarefied that, in the next few pictures, they disappear altogether. Sun and moon are now outside, no longer included in the microcosm of the mandala. The sun is not golden, but has a dull reddish hue and, in addition, is clearly turning to the left: it is moving towards its own obscuration, as had to happen after the Cancer picture (no. 10). The moon is in the first quarter. The reddish masses near the sun are probably meant to be cumulus clouds, but with their grey-red hues they look suspiciously like bulbous swellings. The interior of the mandala now contains a quincunx of stars, the central star being silver and gold. The division of the mandala into an aerial and an earthy hemisphere has transferred itself to the outside world and can no longer be seen in the interior. The silvery tint of the aerial hemisphere in the preceding picture now runs round the entire mandala and recalls the band of quicksilver that, as *Mercurius vulgaris*, seals the true personality. At all events it is probable that the influence and importance of the outside world are becoming so strong in this picture as to bring about an impoverishment and devaluation of the mandala. It does not break down or burst, as can easily happen under similar circumstances, but is removed from the external influence through the symbolical constellation of stars and heavenly bodies.

Pictures 12–14

610 In Picture 12 the sun is in fact sinking below the horizon and the moon is coming out of the first quarter. The radiation of the mandala has ceased altogether, but the equivalents of sun and moon, and also of the earth, have been assimilated into it. A remarkable feature is its sudden inner animation by two human figures and various animals. The constellation character of the centre has vanished and given way to a kind of flower motif. What this animation means cannot be established, unfortunately, as we have no commentary.

611 In Picture 13 the source of radiation is no longer in the mandala but outside, in the shape of the full moon, from which

rings of rainbow-coloured light radiate in concentric circles. The mandala is held together by four black and golden snakes, the heads of three of them pointing to the centre, while the fourth rears upwards. In between the snakes and the centre there are indications of the spermatozoon motif. This may mean an intensive penetration on the part of the outside world, but it could also mean magical protection. The breaking down of the quaternity into 3 plus 1 is in accord with the archetype.[169]

652 In Picture 14 the mandala is suspended over the lit-up ravine of Fifth Avenue, New York, whither Miss X had in the meantime returned. On the blue flower in the centre the *coniunctio* of the royal pair is represented by the sacrificial fire burning between them. The King and Queen are assisted by two kneeling figures of a man and a woman. It is a typical marriage quaternio, and for an understanding of its psychology I must refer the reader to my account in the "Psychology of the Transference."[170] This inner bond should be thought of as a compensatory consolidation against disintegrating influences from without.

653 In Picture 15 the mandala floats between Manhattan and the sea. It is daylight again, and the sun is just rising. Out of the blue centre blue snakes penetrate into the red flesh of the mandala: the enantiodromia is setting in after the introversion of feeling caused by the shock of New York had passed its climax. The blue colour of the snakes indicates that they have acquired a pneumatic nature.

654 From Picture 16 onwards, the drawing and painting technique shows a decided improvement. The mandalas gain in aesthetic value. In Picture 17 a kind of *eye motif* appears which I have also observed in the mandalas of other persons. It seems to me to link up with the motif of *polyophthalmia* and to point to the peculiar nature of the unconscious, which can be regarded as a "multiple consciousness." I have discussed this question in detail elsewhere.[171] (See also Fig. 5.)

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[169] An instance of the axiom of Maria. Other well-known examples are Horus and his 4 (or 3 + 1) sons, the 4 symbolical figures in Ezekiel, the 4 evangelists and, last but not least, the 3 synoptic gospels and the 1 gospel of St. John.

[170] Ch. 2, pp. 211 ff.—EDITORS.

[171] "On the Nature of the Psyche," sec. 6.

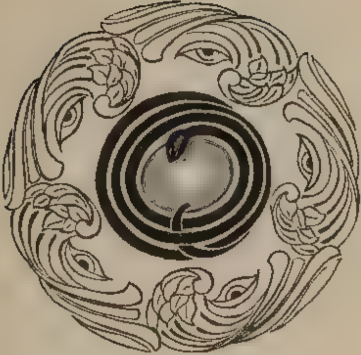

Fig. 5 Mandala by a woman patient

Aged 58, artistic and technically accomplished. In the centre is the egg encircled by the snake; outside, apotropaic wings and eyes. The mandala is exceptional in that it has a pentadic structure. (The patient also produced triadic mandalas. She was fond of playing with forms irrespective of their meaning—a consequence of her artistic gift.)

615 The enantiodromia only reached its climax the following year, in Picture 19.[79] In that picture the red substance is arranged round the golden, four-rayed star in the centre, and the blue substance is pushing everywhere to the periphery. Here the rainbow-coloured radiation of the mandala begins again for the first time, and from then on was maintained for over ten years. This mandala is not reproduced here.

616 I will not comment on the subsequent pictures nor reproduce them all—as I say, they extend over more than ten years—because I feel I do not understand them properly. In addition, they came into my hands only recently, after the death of the patient, and unfortunately without text or commentary. Under these circumstances the work of interpretation becomes very uncertain, and is better left unattempted. Also, this case was meant only as an example of how such pictures come to be produced, what they mean, and what reflections and observations their interpretation requires. It is not intended to demonstrate how an entire lifetime expresses itself in symbolic form. The individuation process has many stages and is subject to many vicissitudes, as the fictive course of the *opus alchymicum* amply shows.

Conclusion

617 Our series of pictures illustrates the initial stages of the way of individuation. It would be desirable to know what happens afterwards. But, just as neither the philosophical gold nor the philosophers' stone was ever made in reality, so nobody has ever been able to tell the story of the whole way, at least not to mortal ears, for it is not the story-teller but death who speaks the final "consummatum est." Certainly there are many things worth knowing in the later stages of the process, but from the point of view of teaching as well as of therapy, it is important

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[79] Pictures 8–24, which were not reproduced with the earlier versions of this essay, were chosen by Professor Jung from among those painted by the patient after the termination of analytical work. The dates of the entire series of pictures were as follows: 1–6, Oct. 1928; 7–9, Nov. 1928; 10, Jan.; 11, Feb.; 12, June; 13, Aug.; 14, Sept.; 15, Oct.; 16, 17, Nov.; all 1929. 18, Feb. 1930; 19, Aug. 1930; 20, March 1931; 21, July 1933; 22, Aug. 1933; 23, 1935; 24, Night-blooming cereus, done May 1936 (on last page of the patient's notebook).—EDITORS.

not to skip too quickly over the critical stages. As these pictures are attractive anticipations of future developments, it is worth while lingering over them for a long time, in order, with their help, to integrate so many contents of the unconscious into consciousness that the latter really does reach the stage it sees ahead. These psychic evolutions do not as a rule keep pace with the tempo of intellectual developments. Indeed, their very first goal is to bring a consciousness that has hurried too far ahead into contact again with the unconscious background with which it should be connected. This was the problem in our case too. Miss X had to turn back to her "motherland" in order to find her earth again—*vestigia retro*! It is a task that today faces not only individuals but whole civilizations. What else is the meaning of the frightful regressions of our time? The tempo of the development of consciousness through science and technology was too rapid and left the unconscious, which could no longer keep up with it, far behind, thereby forcing it into a defensive position which expresses itself in a universal will to destruction. The political and social isms of our day preach every conceivable ideal, but, under this mask, they pursue the goal of lowering the level of our culture by restricting or altogether inhibiting the possibilities of individual development. They do this partly by creating a chaos controlled by terrorism, a primitive state of affairs that affords only the barest necessities of life and surpasses in horror the worst times of the so-called "Dark" Ages. It remains to be seen whether this experience of degradation and slavery will once more raise a cry for greater spiritual freedom.

618 This problem cannot be solved collectively, because the masses are not changed unless the individual changes. At the same time, even the best-looking solution cannot be forced upon him, since it is a good solution only when it is combined with a natural process of development. It is therefore a hopeless undertaking to stake everything on collective recipes and procedures. The bettering of a general ill begins with the individual, and then only when he makes himself and not others responsible. This is naturally only possible in freedom, but not under a rule of force, whether this be exercised by a self-elected tyrant or by one thrown up by the mob.

629 The individual pictures in our series illustrate the characteristic psychic processes which set in the moment one gives attention to that part of the personality which has remained behind, forgotten. Scarcely has the connection been established when symbols of the self appear, trying to convey a picture of the total personality. As a result of this development the unsuspecting modern gets into paths trodden from time immemorial—the *viae sacrae* whose milestones and signposts are the religions.[13] He will think and feel things that seem strange to him, not to say unpleasant. Apuleius relates that in the Isis mysteries he "approached the very gates of death and set one foot on Proserpina's threshold, yet was permitted to return, rapt through all the elements. At midnight I saw the sun shining as if it were noon; I entered the presence of the gods of the underworld and the gods of the upper world, stood near and worshipped them."[14] Such experiences are also expressed in our mandalas; that is why we find in religious literature the best parallels to the symbols and moods of the situations they formulate. These situations are intense inner experiences which can lead to lasting psychic growth and a ripening and deepening of the personality if the individual affected by them has the moral capacity for πίστις, loyal trust and confidence. They are the age-old psychic experiences that underlie faith, and ought to be its unshakable foundation—and not of faith alone, but also of knowledge.

630 Our case shows with singular clarity the spontaneity of the psychic process and the transformation of a personal situation into the problem of individuation, that is, of becoming whole, which is the answer to the great question of our day: How can consciousness, our most recent acquisition, which has bounded ahead, be linked up again with the oldest, the unconscious, which has lagged behind? The oldest of all is the instinctual foundation. Anyone who overlooks the instincts will be ambuscaded by them, and anyone who does not humble himself will be humbled, losing at the same time his freedom, his most precious possession.

631 Always when science tries to describe a "simple" life process, the matter becomes complicated and difficult. So it is no wonder

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[13] Isaiah 35 : 8: "And a highway shall be there, and it shall be called the Holy Way" (RSV).

[14] *The Golden Ass*, trans. by Graves, p. 286.

that the details of a transformation process rendered visible through active imagination make no small demands on our understanding. In this respect they may be compared with all other biological processes. These, too, require specialized knowledge to become comprehensible. Our example also shows, however, that this process can begin and run its course without any special knowledge having to stand sponsor to it. But if one wants to understand anything of it and assimilate it into consciousness, then a certain amount of knowledge is needed. If the process is not understood at all, it has to build up an unusual intensity so as not to sink back again into the unconscious without result. But if its affects rise to an unusual pitch they will enforce some kind of understanding. It depends on the correctness of this understanding whether the consequences turn out more pathologically or less. Psychic experiences, according to whether they are rightly or wrongly understood, have very different effects on a person's development. It is one of the duties of the psychotherapist to acquire such knowledge of these things as will enable him to help his patient to an adequate understanding. Experiences of this kind are not without their dangers. For they are also, among other things, the matrix of the psychoses. Stiff-necked and violent interpretations should under all circumstances be avoided; likewise a patient should never be forced into a development that does not come naturally and spontaneously. But once it has set in, he should not be talked out of it again unless the possibility of a psychosis has been definitely established. A thorough psychiatric experience is needed to decide this question, and it must constantly be borne in mind that the constellation of archetypal images and fantasies is not in itself pathological. The pathological element only reveals itself in the way the individual reacts to them and how he interprets them. The characteristic feature of a pathological reaction is, above all, *identification with the archetype*. This produces a sort of inflation and possession by the emergent contents, so that they pour out in a torrent which no therapy can stop. Identification can, in favourable cases, sometimes pass off as a more or less harmless inflation. But in all cases identification with the unconscious brings a weakening of consciousness, and herein lies the danger. You do not make an identification, you do not identify yourself, but you experience your identity with the archetype [illegible] in this way and so are possessed by it. Hence in more difficult cases it is far more necessary to strengthen and consolidate the ego than to understand and assimilate the products of the unconscious. The decision must be left to the diagnostic and therapeutic tact of the analyst.

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622 This paper is a groping attempt to make the inner processes of the mandala more intelligible. They are, as it were, self-delineations of dimly sensed changes going on in the background, which are perceived by the "reversed eye" and rendered visible with pencil and brush, just as they are, uncomprehended and unknown. The pictures represent a kind of ideogram of unconscious contents. I have naturally used this method on myself too and can affirm that one can paint very complicated pictures without having the least idea of their real meaning. While painting them, the picture seems to develop out of itself and often in opposition to one's conscious intentions. It is interesting to observe how the execution of the picture frequently thwarts one's expectations in the most surprising way. The same thing can be observed, sometimes even more clearly, when writing down the products of active imagination.[175]

623 The present work may also serve to fill a gap I myself have felt in my exposition of therapeutic methods. I have written very little on active imagination, but have talked about it a great deal. I have used this method since 1916, and I sketched it out for the first time in "The Relations between the Ego and the Unconscious." I first mentioned the mandala in 1929, in *The Secret of the Golden Flower*.[176] For at least thirteen years I kept quiet about the results of these methods in order to avoid any suggestion. I wanted to assure myself that these things—mandalas especially—really are produced spontaneously and were not suggested to the patient by my own fantasy. I was then

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[175] Case material in Meier, "Spontanmanifestationen des kollektiven Unbewussten," [illegible] Bänziger, "Persönliches und Archetypisches [illegible] [illegible]

[176] Active imagination is also mentioned in "The Aims of Psychotherapy," pars. [illegible] For other parallels to mandalas see the next paper in the present volume and *Psychology and Alchemy*.

able to convince myself through my own studies that mandalas were drawn, painted, carved in stone, and built, at all times and in all parts of the world, long before my patients discovered them. I have also seen to my satisfaction that mandalas are dreamt and drawn by patients who were being treated by psychotherapists whom I had not trained. In view of the importance and significance of the mandala symbol, special precautions seemed to be necessary, seeing that this motif is one of the best examples of the universal operation of an archetype. In a seminar on children's dreams which I held in 1939-40,[17] I mentioned the dream of a ten-year-old girl who had absolutely no possibility of ever hearing about the quaternity of God. The dream was written down by the child herself and was sent to me by an acquaintance: *Once in a dream I saw an animal that had lots of horns. It spiked up other little animals with them. It wriggled like a snake and that was how it lived. Then a blue fog came out of all the four corners, and it stopped eating. Then God came, but there were really four Gods in the four corners. Then the animal died, and all the animals it had eaten came out alive again.*

624 This dream describes an unconscious individuation process: all the animals are eaten by the one animal. Then comes the enantiodromia: the dragon changes into pneuma, which stands for a divine quaternity. Thereupon follows the apocatastasis, a resurrection of the dead. This exceedingly unchildish fantasy can hardly be termed anything but archetypal. Miss X, in Picture 2, also put a whole menagerie of animals in her mandala: two snakes, two tortoises, two fishes, two lions, two pigs, a goat, and a ram.[18] Integration [illegible] goes here may [illegible] one. To the child who had this dream, and to Miss X likewise, it was certainly not known that Origen had already said, speaking of the sacrificial animals: Seek these sacrifices within thyself, and thou wilt find them within thine own soul. Understand that thou hast within thyself flocks of cattle [illegible] flocks of sheep and

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[17] The seminar, *Psychologische Interpretation von Kinderträumen und älterer Literatur über Träume*, winter semester of 1939-40, Federal Polytechnic Institute, Zurich, is in the mimeographed seminar records. The same dream is discussed in [illegible] Jacobi, [illegible] p. 139f.—EDITORS.

[18] One thinks here of a Noah's Ark, which crosses over the waters of death and leads to a rebirth of all life.

flocks of goats. . . . Understand that the birds of the sky are also within thee. Marvel not if we say that these are within thee; but understand that thou thyself art even another little world, and hast within thee the sun and the moon, and also the stars."[179]

625 The same idea occurs again in another passage, but this time it takes the form of a psychological statement: "For look upon the countenance of a man who is at one moment angry, at the next sad, a short while afterward joyful, then troubled again, and then contented. . . . See how he who thinks himself one is not one, but seems to have as many personalities as he has moods, as also the Scripture says: A fool is changed as the moon.[180] God, therefore, is unchangeable, and is called one for the reason that he changes not. Thus also the true imitator of God, who is made after God's image, is called one and the selfsame [*unus et ipse*] when he comes to perfection, for he also, when he is fixed on the summit of virtue, is not changed, but remains always one. For every man, whiles he is in wickedness [*malitia*], is divided among many things and torn in many directions, and while he is in many kinds of evil he cannot be called one."[181]

626 Here the many and mans are affective states to which man is prone. The individuation process, clearly alluded to in this passage, subordinates the many to the One. But the One is God, and that which corresponds to him in us is the *imago Dei*, the God-image. But the God-image, as we saw from Jakob Böhme, expresses itself in the mandala.

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[179] *In Leviticum homiliae*, V, 2 (Migne, *P.G.*, vol. 12, col. 449).

[180] Ecclesiasticus 27 : 11.

[181] *In libros Regnorum homiliae*, I, 4 (Migne, *P.G.*, vol. 12, cols. 998–99).

CONCERNING MANDALA SYMBOLISM[*]

627 In what follows I shall try to describe a special category of symbols, the *mandala*, with the help of a wide selection of pictures. I have dealt with this theme on several occasions before. In *Psychology and Alchemy* I gave a detailed account, with running commentary, of the mandala symbols that came up in the course of an individual analysis. I repeated the attempt in the preceding paper of the present volume, but there the mandalas did not derive from dreams but from active imagination. In this paper I shall present mandalas of the most varied provenance, on the one hand to give the reader an impression of the astonishing wealth of forms produced by individual fantasy, and on the other hand to enable him to form some idea of the regular occurrence of the basic elements.

628 As regards the interpretation I must refer the reader to the literature. In this paper I shall content myself with hints, because a more detailed explanation would lead much too far, as the mandalas described in "Psychology and Religion" and in the preceding paper of this volume show.

629 The Sanskrit word *mandala* means "circle." It is the Indian term for the circles drawn in religious rituals. In the great temple of Madura, in southern India, I saw how a picture of this kind was made. It was drawn by a woman on the floor of the *mandapam* (porch), in coloured chalks, and measured about ten feet across. A pandit who accompanied me said in reply to my questions that he could give me no information about it. Only the women who drew such pictures knew what they

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[*] [First published as "Über Mandalasymbolik," in *Gestaltungen des Unbewussten* (Psychologische Abhandlungen, VII; Zurich, 1950). The illustrations had originally been collected for a seminar which Professor Jung gave at Berlin in 1930. Eight of the drawings (1, 6, 9, 25, 26, 28, 36, 37) were published with brief comments as "Examples of European Mandalas" in *Das Geheimnis der goldenen Blüte* by Jung and Richard Wilhelm (Munich, 1929; 2nd edn., Zurich, 1938), translated by C. F. Baynes as *The Secret of the Golden Flower* (London and New York, 1931).—EDITORS.]

meant. The woman herself was not much help, as she evidently did not want to be disturbed in her work. Elaborate mandalas, executed in red chalk, can also be found on the whitewashed walls of many huts. The best and most significant mandalas are found in the sphere of Tibetan Buddhism.[2] I shall use as an example a Tibetan mandala, to which my attention was drawn by Richard Wilhelm.

Figure 1

630 A mandala of this sort is known in ritual usage as a *yantra*, an instrument of contemplation. It is meant to aid concentration by narrowing down the psychic field of vision and restricting it to the centre. Usually the mandala contains three circles, painted in black or dark blue. They are meant to shut out the outside and hold the inside together. Almost regularly the outer rim consists of fire, the fire of *concupiscentia*, "desire," from which proceed the torments of hell. The horrors of the burial ground are generally depicted on the outer rim. Inside this is a garland of lotus leaves, characterizing the whole mandala as a *padma*, lotus-flower. Then comes a kind of monastery courtyard with four gates. It signifies sacred seclusion and concentration. Inside this courtyard there are as a rule the four basic colours, red, green, white, and yellow, which represent the four directions and also the psychic functions, as the Tibetan Book of the Dead[3] shows. Then, usually marked off by another magic circle, comes the centre as the essential object or goal of contemplation.

631 This centre is treated in very different ways, depending on the requirements of the ritual, the grade of initiation of the contemplator, and the sect he belongs to. As a rule it shows Shiva in his world-creating emanations. Shiva, according to Tantric doctrine, is the One Existent, the Timeless in its perfect state. Creation begins when this unextended point—known as *Shiva-bindu*—appears in the eternal embrace of its feminine side, the Shakti. It then emerges from the state of being-in-itself and attains the state of being-for-itself, if I may use the Hegelian terminology.

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[2] Cf. *Psychology and Alchemy*, pars. 122ff.

[3] Cf. Jung, "Psychological Commentary on The *Tibetan Book of the Dead*," par. 850.—EDITORS.

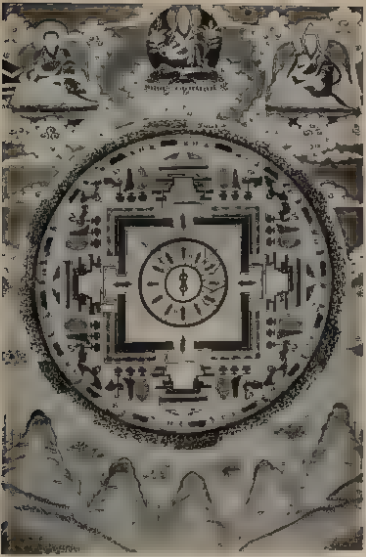


Figure I

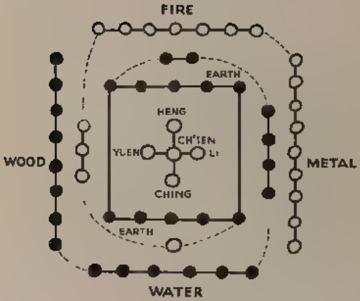

FIRE
EARTH
HENG
CH'IEN
YUEN
LI
CHING
WOOD
METAL
EARTH
WATER

Figure 7

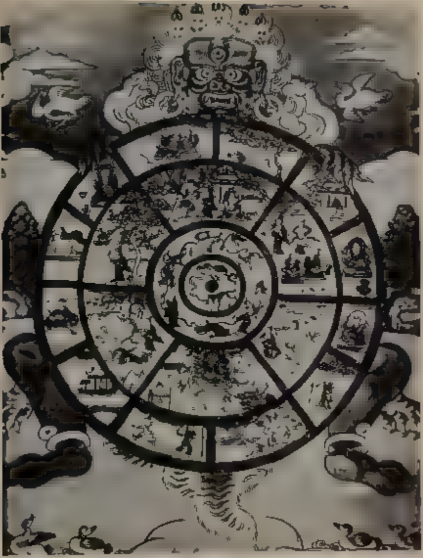


Figure 3

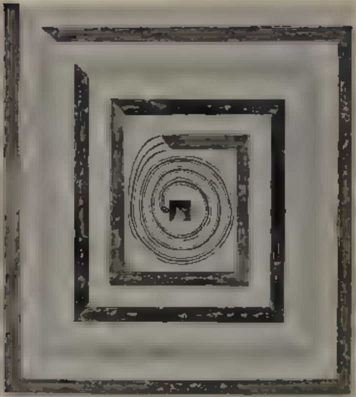


Fig. 64

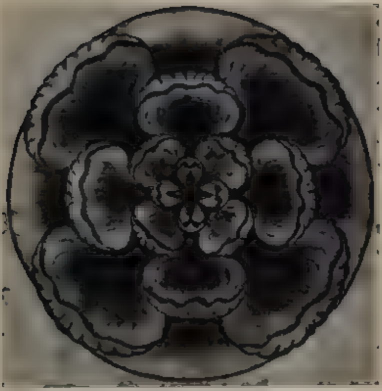
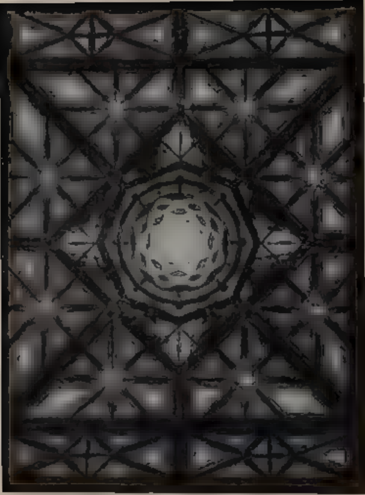


Fig. 25



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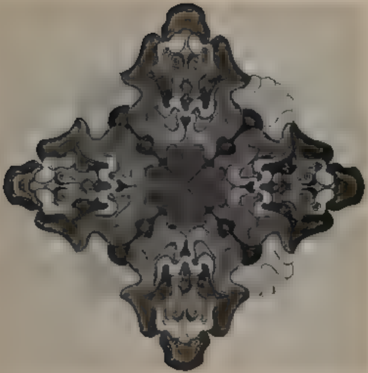

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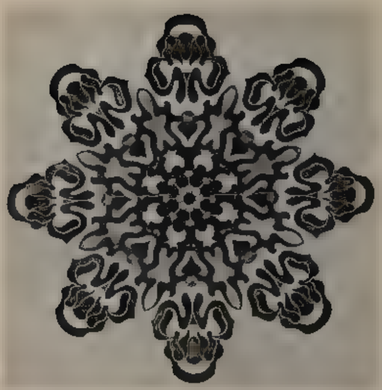

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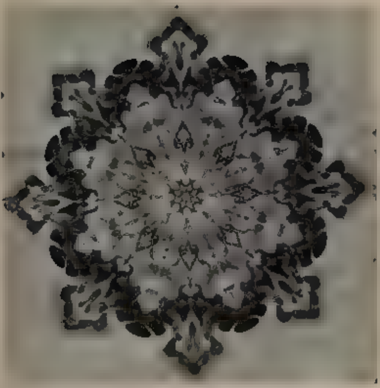

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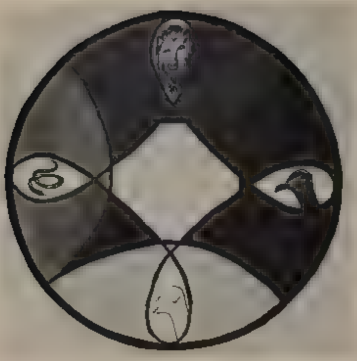
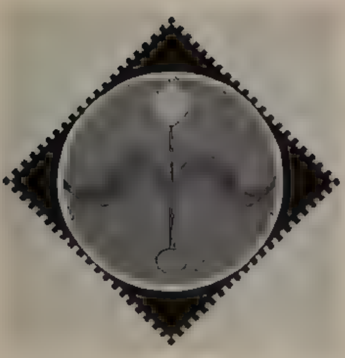


Figure 1



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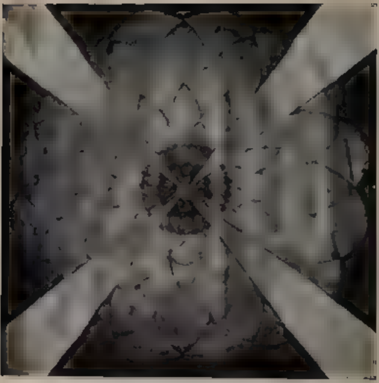

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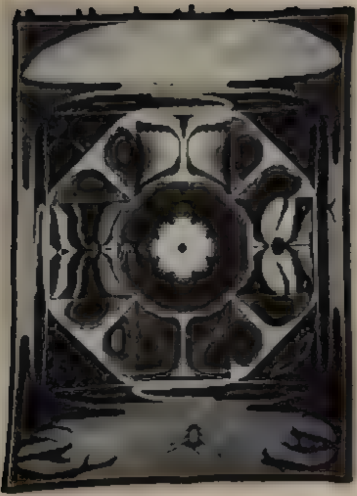

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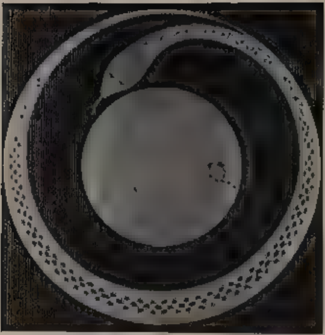

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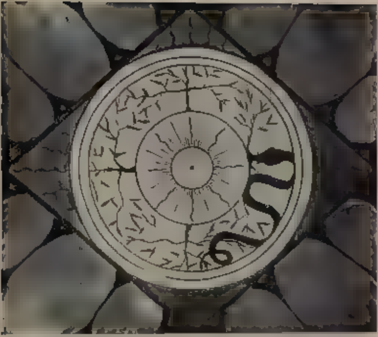

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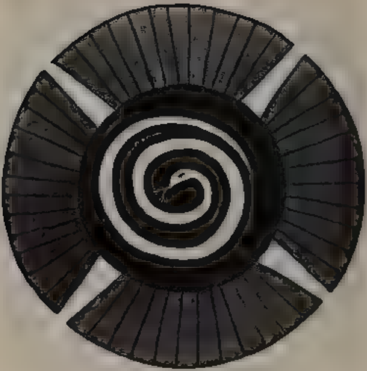

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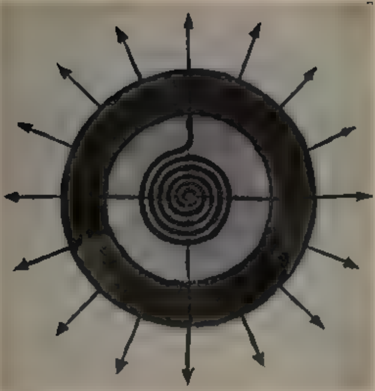

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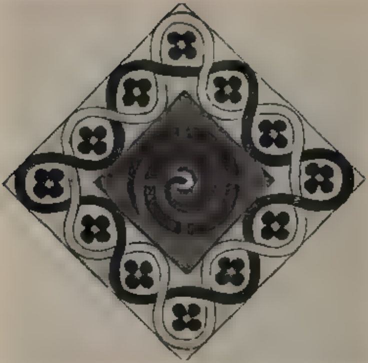

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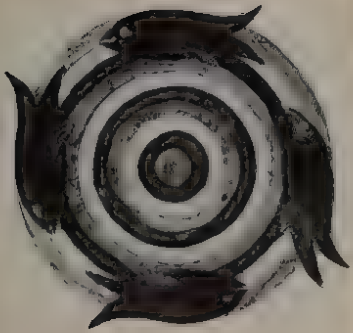

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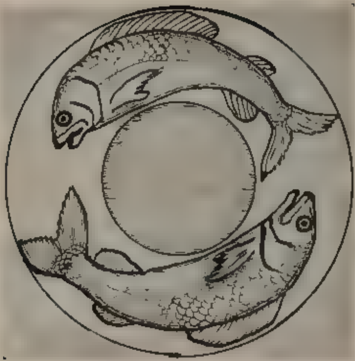
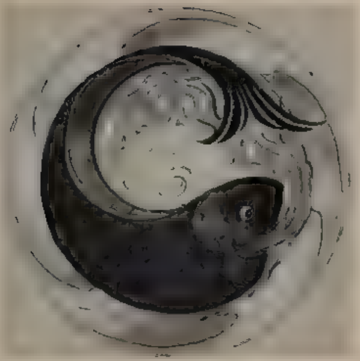


Figure 2



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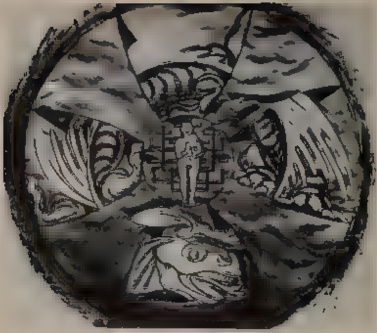

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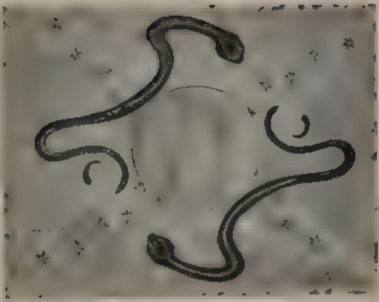

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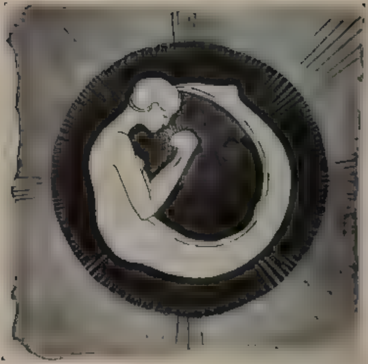

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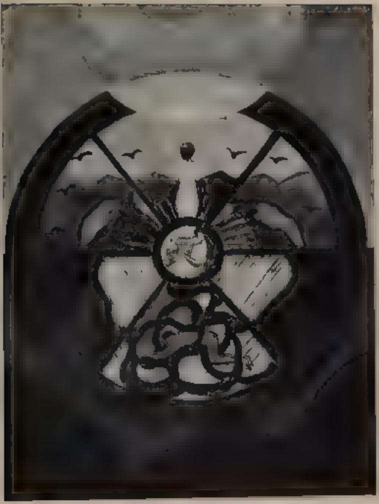

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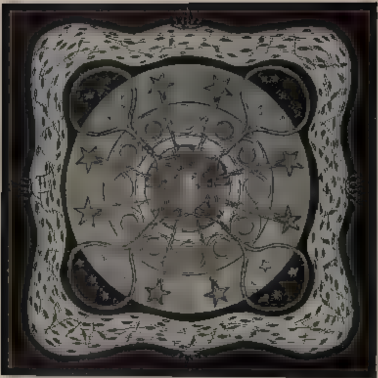

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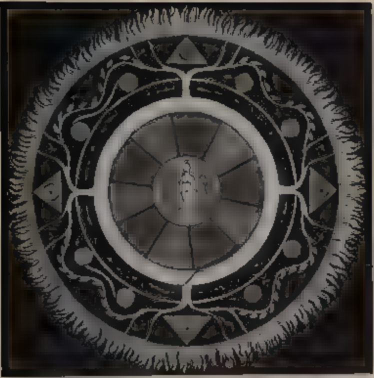

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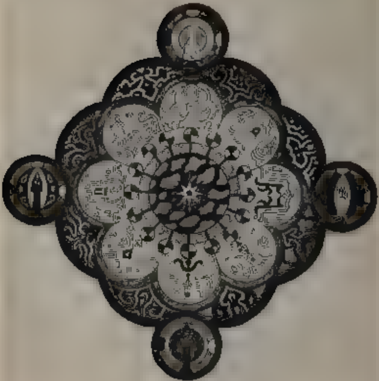

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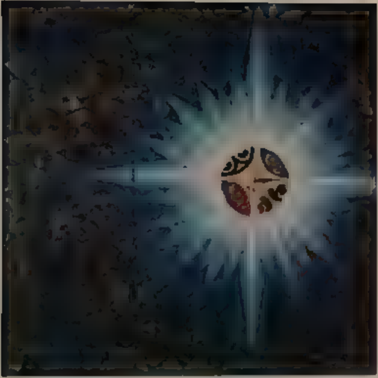

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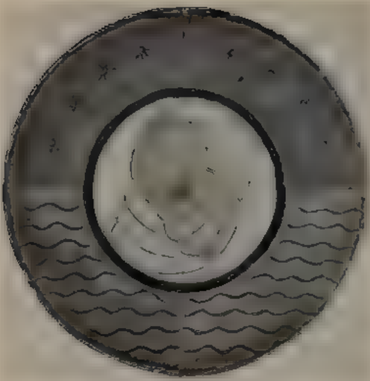

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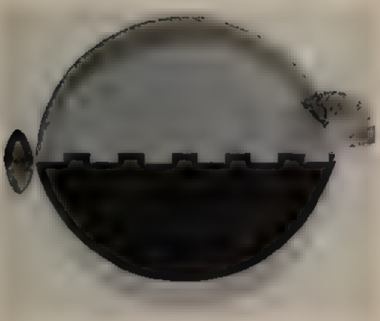

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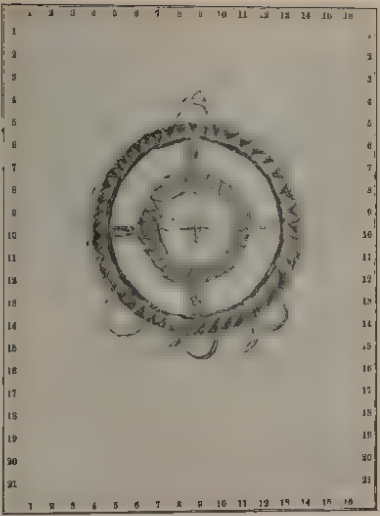
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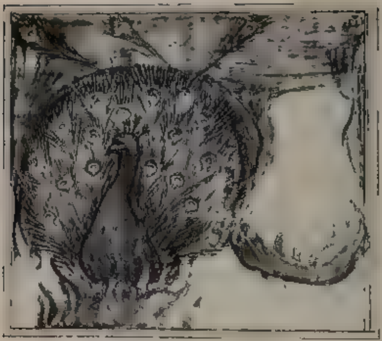
Figure 33



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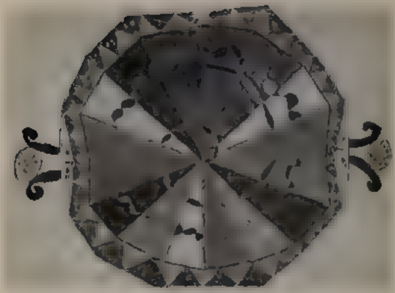

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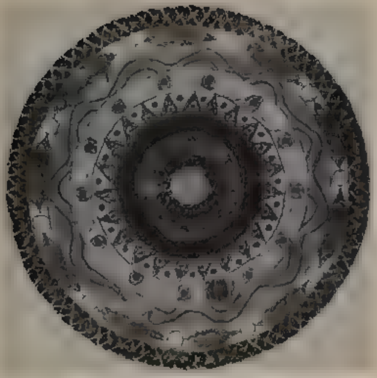

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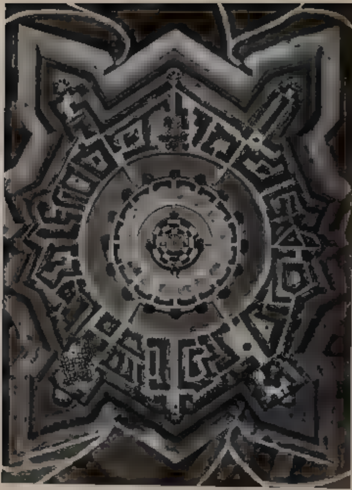

Fig. 4.

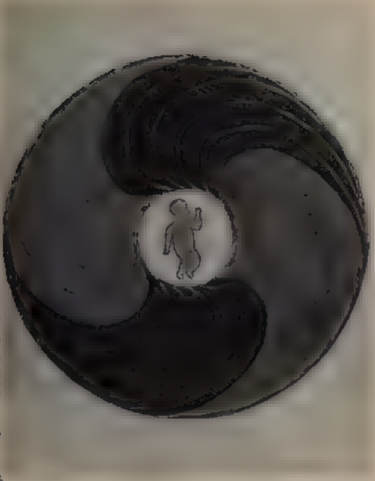

Figure 58

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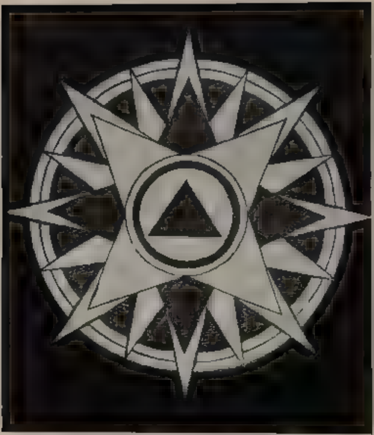

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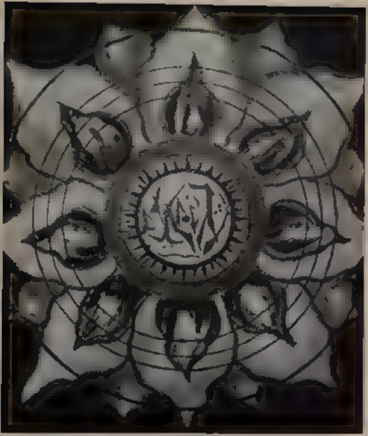

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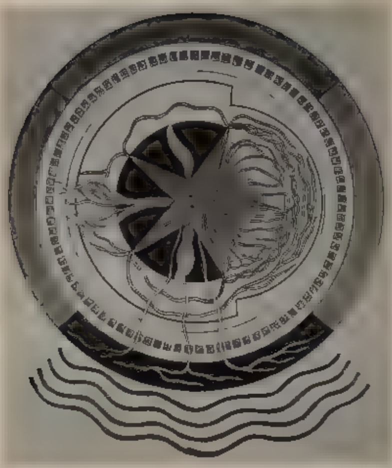

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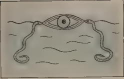

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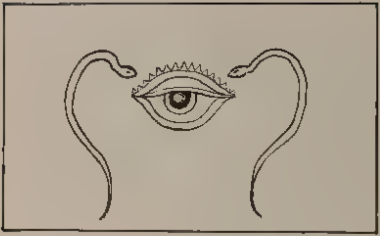

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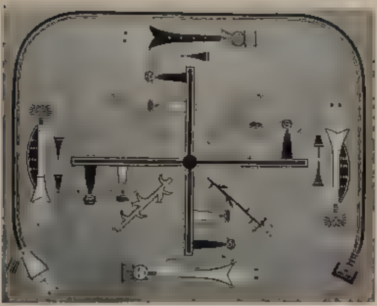

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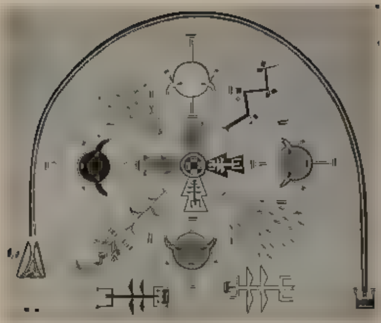

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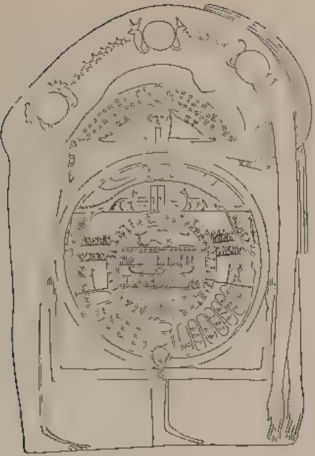

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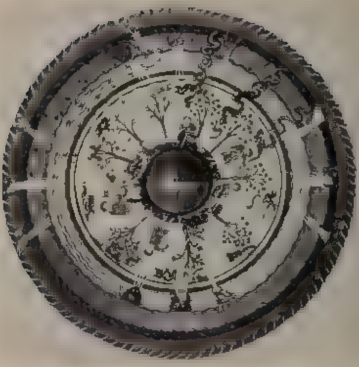

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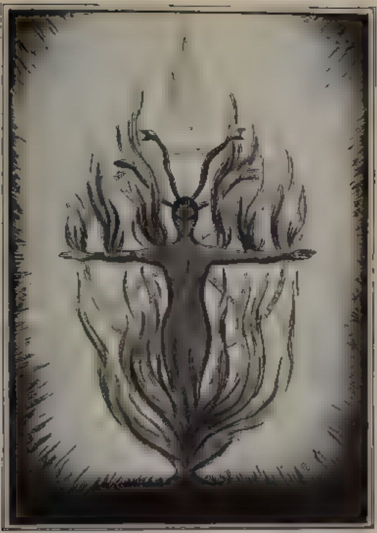


Figure 49

DECIMA FIGURA.

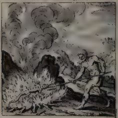
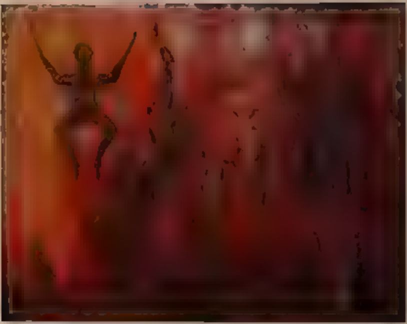


Figure X.

Figure 5



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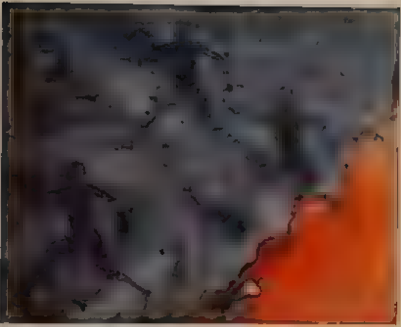

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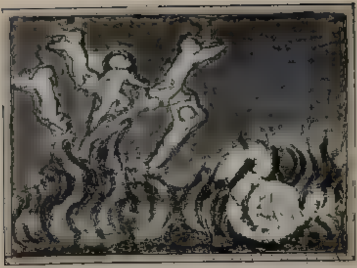

figure 54

632 In *kundalini* yoga symbolism, Shakti is represented as a snake wound three and a half times round the *lingam*, which is Shiva in the form of a phallus. This image shows the *possibility* of manifestation in space. From Shakti comes Maya, the building material of all individual things; she is, in consequence, the creatrix of the real world. This is thought of as illusion, as being and not-being. It is, and yet remains dissolved in Shiva. Creation therefore begins with an act of division of the opposites that are united in the deity. From their splitting arises, in a gigantic explosion of energy, the multiplicity of the world.

633 The goal of contemplating the processes depicted in the mandala is that the yogi shall become inwardly aware of the deity. Through contemplation, he recognizes himself as God again, and thus returns from the illusion of individual existence into the universal totality of the divine state.

634 As I have said, mandala means "circle." There are innumerable variants of the motif shown here, but they are all based on the squaring of a circle. Their basic motif is the premonition of a centre of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy. The energy of the central point is manifested in the almost irresistible compulsion and urge to *become what one is*, just as every organism is driven to assume the form that is characteristic of its nature, no matter what the circumstances. This centre is not felt or thought of as the ego but, if one may so express it, as the *self*. Although the centre is represented by an innermost point, it is surrounded by a periphery containing everything that belongs to the self—the paired opposites that make up the total personality. This totality comprises consciousness first of all, then the personal unconscious, and finally an indefinitely large segment of the collective unconscious whose archetypes are common to all mankind. A certain number of these, however, are permanently or temporarily included within the scope of the personality and, through this contact, acquire an individual stamp as the shadow, anima, and animus, to mention only the best-known figures. The self, though on the one hand simple, is on the other hand an extremely composite thing, a "conglomerate soul," to use the Indian expression.

635 Lamaistic literature gives detailed instructions as to how such a circle must be painted and how it should be used. Form and colour are laid down by tradition, so the variants move within fairly narrow limits. The ritual use of the mandala is actually non-Buddhist; at any rate it is alien to the original Hīnayāna Buddhism and appears first in Mahāyāna Buddhism.

636 The mandala shown here depicts the state of one who has emerged from contemplation into the absolute state. That is why representation of hell and the horrors of the burial ground are missing. The diamond thunderbolt, the *dorje* in the centre, symbolizes the perfect state where masculine and feminine are united. The world of illusions has finally vanished. All energy has gathered together in the initial state.

637 The four *dorjes* in the gates of the inner courtyard are meant to indicate that life's energy is streaming inwards; it has detached itself from objects and now returns to the centre. When the perfect union of all energies in the four aspects of wholeness is attained, there arises a static state subject to no more change. In Chinese alchemy this state is called the "Diamond Body," corresponding to the *corpus incorruptibile* of medieval alchemy, which is identical with the *corpus glorificationis* of Christian tradition, the incorruptible body of resurrection. This mandala shows, then, the union of all opposites, and is embedded between *yang* and *yin*, heaven and earth; the state of everlasting balance and immutable duration.

638 For our more modest psychological purposes we must abandon the colourful metaphysical language of the East. What yoga aims at in this exercise is undoubtedly a psychic change in the adept. The ego is the expression of individual existence. The yogin exchanges his ego for Shiva or the Buddha; in this way he induces a shifting of the psychological centre of personality from the personal ego to the impersonal non-ego, which is now experienced as the real "Ground" of the personality.

639 In this connection I would like to mention a similar Chinese conception, namely the system on which the *I Ching* is based.

Figure 2

640 In the centre is *ch'ien*, heaven, from which the four emanations go forth, like the heavenly forces extending through space. Thus we have:

ch'ien: self-generated creative energy, corresponding to Shiva
heng: all-pervading power
yüen: generative power
li: beneficent power
chêng: unchangeable, determinative power

641 Round this masculine power-centre lies the earth with its formed elements. It is the same conception as the Shiva-Shakti union in *kundalini* yoga, but here represented as the earth receiving into itself the creative power of heaven. The union of heaven with *kun*, the feminine and receptive, produces the *tetraktys*, which, as in Pythagoras, underlies all existence.

642 The "River Map" is one of the legendary foundations of the *I Ching*, which in its present form derives partly from the twelfth century B.C. According to the legend, a dragon dredged the magical signs of the "River Map" from a river. On it the sages discovered the drawing, and in the drawing the laws of the world-order. This drawing, in accordance with its extreme age, shows the knotted cords that signify numbers. These numbers have the usual primitive character of qualities, chiefly masculine and feminine. All uneven numbers are masculine, even numbers feminine.

643 Unfortunately I do not know whether this primitive conception influenced the formation of the much younger Tantric mandala. But the parallels are so striking that the European investigator has to ask himself: Which view influenced the other? Did the Chinese develop from the Indian, or the Indian from the Chinese? An Indian whom I asked answered: "Naturally the Chinese developed from the Indian." But he did not know how old the Chinese conceptions are. The bases of the *I Ching* go back to the third millennium B.C. My late friend Richard Wilhelm, the eminent expert on classical Chinese philosophy, was of the opinion that no direct connections could be assumed. Nor, despite the fundamental similarity of the symbolic ideas, does there need to be any direct influence, since the ideas, as experience shows and as I think I have demonstrated, arise autochthonously again and again, independently of one another, out of a psychic matrix that seems to be ubiquitous.

Figure 3

644 As a counterpart to the Lamaic mandala I now reproduce the Tibetan "World Wheel," which should be sharply distinguished from the former, since it represents the world. In the centre are the three principles: cock, snake, and pig, symbolizing lust, envy, and unconsciousness. The wheel has near the centre six spokes and twelve spokes round the edge. It is based on a triadic system. The wheel is held by the god of death, Yama. (Later we shall meet other "shield-holders": Figs. 34 and 47.) It is understandable that the sorrowful world of old age, sickness, and death should be held in the claws of the death demon. The incomplete state of existence is, remarkably enough, expressed by a triadic system, and the complete (spiritual) state by a tetradic system. The relation between the incomplete and the complete state therefore corresponds to the "sesquitertian proportion" of 3 : 4. This relation is known in Western alchemical tradition as the axiom of Maria. It also plays a not inconsiderable role in dream symbolism.[4]

*

645 We shall now pass on to individual mandalas spontaneously produced by patients in the course of an analysis of the unconscious. Unlike the mandalas so far discussed, these are not based on any tradition or model, seeming to be free creations of fantasy, but determined by certain archetypal ideas unknown to their creators. For this reason the fundamental motifs are repeated so often that marked similarities occur in drawings done by the most diverse patients. The pictures come as a rule from educated persons who were unacquainted with the ethnic parallels. The pictures differ widely, according to the stage of the therapeutic process; but certain important stages correspond to definite motifs. Without going into the therapeutic details, I would only like to say that a rearranging of the personality is involved, a kind of new centring. That is why mandalas mostly appear in connection with chaotic psychic states of disorientation or panic. They then have the purpose of reducing the confusion to order, though this is never the conscious intention

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[4] Cf. the preceding paper, par. 552.

of the pattern. At all events they express order, balance, and wholeness. Patients themselves often emphasize the beneficial or soothing effect of such pictures. Usually the mandalas express religious, i.e., numinous, thoughts and ideas, or, in their stead, philosophical ones. Most mandalas have an intuitive, irrational character and, through their symbolical content, exert a retroactive influence on the unconscious. They therefore possess a "magical" significance, like icons, whose possible efficacy was never consciously felt by the patient. In fact, it is from the effect of their own pictures that patients discover what icons can mean. Their pictures work not because they spring from the patients' own fantasy but because they are impressed by the fact that their subjective imagination produces motifs and symbols of the most unexpected kind that conform to law and express an idea or situation which their conscious mind can grasp only with difficulty. Confronted with these pictures, many patients suddenly realize for the first time the reality of the collective unconscious as an autonomous entity. I will not labour the point here; the strength of the impression and its effect on the patient are obvious enough from some of the pictures.

646 I must preface the pictures that now follow with a few remarks on the formal elements of mandala symbolism. These are primarily:

1. *Circular, spherical,* or *egg-shaped* formation.
2. The circle is elaborated into a *flower* (rose, lotus) or a *wheel.*
3. A centre expressed by a *sun, star,* or *cross,* usually with four, eight, or twelve rays.
4. The circles, spheres, and cruciform figures are often represented in *rotation* (swastika).
5. The circle is represented by a *snake* coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).
6. *Squaring of the circle,* taking the form of a circle in a square or vice versa.
7. *Castle, city,* and *courtyard* (*temenos*) motifs, quadratic or circular.
8. *Eye* (pupil and iris).
9. Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones, though these are far rarer

They should be regarded as "disturbed" totality pictures, as we shall see below.

Figure 4

647 This mandala was done by a woman patient in her middle years, who first saw it in a dream. Here we see at once the difference from the Eastern mandala. It is poor in form and poor in ideas, but nevertheless expresses the individual attitude of the patient far more clearly than the Eastern pictures, which have been subjected to a collective and traditional configuration. Her dream ran: *"I was trying to decipher an embroidery pattern. My sister knew how. I asked her if she had made an elaborate hemstitched handkerchief. She said: 'No, but I know how it was done.' Then I saw it, with the threads drawn, but the work not yet done. One must go around and around the square until near the centre, then go in circles."*

648 The spiral is painted in the typical colours red, green, yellow, and blue. According to the patient, the square in the centre represents a *stone*, its four facets showing the four basic colours. The inner spiral represents the snake that, like Kundalini, winds three and a half times[8] round the centre.

649 The dreamer herself had no notion of what was going on in her, namely the beginning of a new orientation; nor would she have understood it consciously. Also, the parallels from Eastern symbolism were completely unknown to her, so that any influence is out of the question. The symbolic picture came to her spontaneously, when she had reached a certain point in her development.

650 It is, unfortunately, not possible for me to say exactly under what circumstances each of these pictures arose. That would lead us too far. The sole aim of this paper is to give a survey of the formal parallels to the individual and collective mandala. I regret also that for the same reason no single picture can be interpreted circumstantially and in detail, as that would inevitably require a comprehensive account of the analytical situation of the patient. Wherever it is possible to shed light on the origins of the picture by a passing hint, as in the present case, I shall do so.

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[8] The number of 3½ is the Apocalyptic number of days of affliction. Cf. Rev. 11 : 9 and 11. It refers to the alchemical "trimma" (3 or 4?) or to the sesquitertian proportion (3 : 4). The sesquitertius is 3 + ⅓.

651 As to the interpretation of the picture, it must be emphasized that the snake, arranged in angles and then in circles round the square, signifies the circumambulation of and way to the centre. The snake, as a chthonic and at the same time spiritual being, symbolizes the unconscious. The stone in the centre, presumably a cube, is the quaternary form of the *lapis philosophorum*. The four colours also point in this direction.[6] It is evident that the stone in this case signifies the new centre of personality, the self, which is also symbolized by a vessel.

Figure 5

652 The painter was a middle-aged woman of schizoid disposition. She had several times drawn mandalas spontaneously, because they always had an ordering effect on her chaotic psychic states. The picture shows a rose, the Western equivalent of the lotus. In India the lotus flower (*padma*) is interpreted by the Tantrists as the womb. We know this symbol from the numerous pictures of the Buddha (and other Indian deities) in the lotus-flower.[7] It corresponds to the "Golden Flower" of Chinese alchemy, the rose of the Rosicrucians, and the mystic rose in Dante's *Paradiso*. Rose and lotus are usually arranged in groups of four petals, indicating the squaring of the circle or the united opposites. The significance of the rose as the maternal womb was nothing strange to our Western mystics, for we read in a prayer inspired by the Litany of Loreto:

O Rose-wreath, thy blossoming makes men weep for joy,
O rosy sun, thy burning makes men to love.
        O son of the sun,
        Rose-child,
        Sun-beam,
Flower of the Cross, pure Womb that blossoms
        Over all blooming and burning,
        Sacred Rose,
        Mary

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[6] There is a very interesting American Indian parallel to this mandala: a white snake coiled round a centre shaped like a cross in four colours. Cf. Newcomb and Reichard, *Sandpaintings of the Navajo Shooting Chant*, Pl. XIII, pp. 13 and 78. The book contains a large number of interesting mandalas in colour.

[7] The Egyptian Horus-child is likewise shown sitting in the lotus.

653 At the same time the vessel motif is an expression of the content, just as Shakti represents the actualization of Shiva. As alchemy shows, the self is androgynous and consists of a masculine and a feminine principle. Conrad of Würzburg speaks of Mary as "the flower of the sea in which Christ lies hidden." And in an old hymn we read:

> O'er all the heavens a rose appears
> And a bright dress of blossom wears.
> Its light glows in the Three-in-One
> For God himself has put it on.

Figure 6

654 The rose in the centre is depicted as a ruby, its outer ring being conceived as a wheel or a wall with gates (so that nothing can come out from inside or go in from outside). The mandala was a spontaneous product from the analysis of a male patient. It was based on a dream: *"The dreamer found himself with three younger travelling companions in Liverpool.*[8] *It was night, and raining. The air was full of smoke and soot. They climbed up from the harbour to the 'upper city.'"* The dreamer said: *"It was terribly dark and disagreeable, and we could not understand how anyone could stick it here. We talked about this, and one of my companions said that, remarkably enough, a friend of his had settled here, which astonished everybody. During this conversation we reached a sort of public garden in the middle of the city. The park was square, and in the centre was a lake or large pool. A few street lamps just lit up the pitch darkness, and I could see a little island in the pool. On it there was a single tree, a red-flowering magnolia, which miraculously stood in everlasting sunshine. I noticed that my companions had not seen this miracle, whereas I was beginning to understand why the man had settled here."*

655 The dreamer went on: "I tried to paint this dream. But as so often happens, it came out rather different. The magnolia turned into a sort of rose made of ruby-coloured glass. It shone like a four-rayed star. The square represents the wall of the park and at the same time a street leading round the park in a square. From it there radiate eight main streets, and from each

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[8] Note the allusion to the name: "liver pool." The liver is that which causes to live, the seat of life.

of these eight side streets, which meet in a shining red central point, rather like the Étoile in Paris. The acquaintance mentioned in the dream lived in a house at the corner of one of these stars." The mandala thus combines the classic motifs of flower, star, circle, precinct (*temenos*), and plan of city divided into quarters with citadel.[8] "The whole thing seemed like a window opening on to eternity," wrote the dreamer.

Figure 7

656 Flower motif with cross in the centre. The square, too, is arranged like a flower. The four faces at the corners correspond to the four cardinal points, which are often depicted as four deities. Here they have a demonic character. This may be connected with the fact that the patient was born in the Dutch East Indies, where she sucked up the peculiar local demonology with the mother's milk of her native ayah. Her numerous drawings all had a distinctly Eastern character, and thereby forced her to assimilate influences that at first could not be reconciled with her Western mentality.

657 In the picture that followed, the demon faces were ornamentally elaborated in eight directions. For the superficial observer the flowerlike character of the whole may disguise the demonic element the mandala is meant to ward off. The patient felt that the demonic effect came from the European influence with its moralism and rationalism. Brought up in the East Indies until her sixth year, she came later into a conventional European milieu, and this had a devastating effect on the flowerlike quality of her Eastern spirit and caused a prolonged psychic trauma. Under treatment her native world, long submerged, came up again in these drawings, bringing with it psychic recovery.

Figure 8

658 The flowerlike development has got stronger and is beginning to overgrow the demoniacalness of the faces.

Figure 9

659 A later stage is shown here. More care in the draughtsmanship goes with richness of colour and form. From this we

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[8] Cf. *Psychology and Alchemy*, index, s.v. "temenos."—EDITORS.

can discern not only the extraordinary concentration of the patient but the triumph of Eastern "flower-likeness" over the demon of Western intellectualism, rationalism, and moralism. At the same time the new centring of the personality becomes visible.

Figure 10

680 In this painting, done by another young woman patient, we see at the cardinal points four creatures: a bird, a sheep, a snake, and a lion with a human face. Together with the four colours in which the four regions are painted, they embody four principles. The interior of the mandala is empty. Or rather, it contains a "Nothing" that is expressed by a quaternity. This is in accord with the overwhelming majority of individual mandalas: as a rule the centre contains the motif of the *rotundum*, known to us from alchemy, or the fourfold emanation, or the squaring of the circle, or—more rarely—the figure of the patient in a universal human sense, representing the Anthropos. We find this motif too in alchemy.[10] The four animals remind us of the cherubim in Ezekiel's vision, and also of the four symbols of the evangelists and the four sons of Horus, which are sometimes depicted in the same way: three with animal heads and one with a human head. Animals generally signify the instinctive forces of the unconscious, which are brought into unity within the mandala. This integration of the instincts is a prerequisite for individuation.

Figure 11

681 Painting by an older patient. Here the flower is seen not in the basic pattern of the mandala but in elevation. The circular form has been preserved inside the square, so that despite its different execution this picture can still be regarded as a mandala. The plant stands for growth and development, like the green shoot in the diaphragm *chakra* of the *kundalini* yoga system. The shoot symbolizes Shiva and represents the centre and the male, whereas the calyx represents the female, the place of germination and birth.[11] Thus the Buddha sitting in the lotus is shown as the germinating god. It is the god in his rising,

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[10] Cf. "Psychology and Religion."

[11] Cf. *The Secret of the Golden Flower.*

the same symbol as Ra the falcon, or the phoenix rising from the nest, or Mithras in the tree-top, or the Horus-child in the lotus. They are all symbolizations of the *status nascendi* in the seeding-place of the matrix. In medieval hymns Mary too is praised as the cup of the flower in which Christ, coming down as a bird, makes his nest. Psychologically Christ means unity which clothes itself in the *corpus mysticum* of the Church or in the body of the Mother of God ("mystic rose" surrounded as with flower-petals) and thus reveals itself in reality. Christ as an image is a symbol of the self.[12] Just as the plant stands for growth, so the flower depicts the unfolding from a centre.

Figure 12

662 Here the four rays emanating from the centre spread across the whole picture. This gives the centre a dynamic character. The structure of the flower is a multiple of four. The picture is typical of the marked personality of the patient, who had some artistic talent. She also painted Fig. 5. Besides that she had a strong feeling for Christian mysticism, which played a great role in her life. It was important for her to experience the archetypal background of Christian symbolism.

Figure 13

663 Photograph of a rug woven by a middle-aged woman, Penelope-like, at a time of great inner and outer distress. She was a doctor, and she wove this magic circle round herself, working at it every day for months, as a counterbalance to the difficulties of her life. She was not my patient and could not have been influenced by me. The rug contains an eight-petalled flower. A special feature of the rug is that it has a real "above and below." Above is light, below relative darkness. In it, there is a creature like a beetle, representing an unconscious content and comparable with the sun in the form of Khepera. Occasionally the "above and below" are outside the protective circle, instead of inside. In that case the mandala affords protection against extreme opposites; that is, the sharpness of the conflict is not yet realized or else is felt as intolerable. The protective circle then guards against possible disruption due to the tension of opposites.

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[12] Cf. *Aion* (Part II of this volume), ch. 5.

Figure 14

664 An Indian picture of *Shiva-bindu*, the unextended point. It shows the divine power before the creation: the opposites are still united. The god rests in the point. Hence the snake signifies extension, the mother of Becoming, the creation of the world of forms. In India this point is also called Hiranyagarbha, 'golden germ,' or 'golden egg.' We read in the Sanatsugâtîya: "That pure great light, which is radiant, that great glory which the gods worship, which makes the sun shine forth, that divine eternal Being is perceived by the faithful."[18]

Figure 15

665 This picture, also by a middle-aged woman patient, shows the squaring of the circle. The plants again denote germination and growth. In the centre is a sun. As the snake-and-tree motif shows, we have here a conception of Paradise. A parallel is the Gnostic conception of Eden with the four rivers of Paradise in the Naassene gnosis. For the functional significance of the snake in relation to the mandala, see the preceding paper (comments on pictures 3, 4, and 5).

Figure 16

666 This picture was painted by a neurotic young woman. The snake is somewhat unusual in that it lies in the centre itself, its head coinciding with this. Usually it is outside the inner circle, or at least coiled round the central point. One suspects, rightly, as it turned out, that the inner darkness does not conceal the longed-for unity, the self, but rather the chthonic feminine nature of the patient. In a later picture the mandala bursts and the snake comes out.

Figure 17

667 The picture was done by a young woman. This mandala is legitimate in so far as the snake is coiled round the four-rayed middle point. It is trying to get out: it is the awakening of Kundalini, meaning that the patient's chthonic nature is becoming active. This is also indicated by the arrows pointing

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[18] *Sacred Books of the East*, VIII, p. 188, modified.

outwards. In practice it means becoming conscious of one's instinctual nature. The snake in the centre personifies the spiral going around the spinal cord. Arrows pointing outwards may in other cases mean the opposite: protection of the inside from danger.

Figure 18

668 Drawn by an older patient. Unlike the previous picture, this one is introverted. The snake is coiled round the four-rayed centre and has laid its head on the white central point. Its head, so that it looks as if it were wearing a crown. There seems to be [illegible] the middle point, the motif of the snake guarding the treasure. The centre is often characterized as the "treasure hard to attain."[14]

Figure 19

669 Drawn by a middle-aged woman. The concentric circles express concentration. This is further emphasized by the fishes circumnavigating the centre. The number 4 has the meaning of total concentration. The movement to the left presumably indicates movement towards the unconscious, i.e., immersion in it.

Figure 20

670 This is a parallel to Figure 19, sketch of a fish motif which I saw on the ceiling of the Maharajah's palace in Benares.

Figure 21

671 A fish instead of a snake. Fish and snake are simultaneously attributes of both Christ and the Devil. The fish is making a whirlpool in the sea of the unconscious, and in its midst the precious pearl is being formed. A Rig-Veda hymn says:

> Darkness there was, concealed in darkness,
> A lightless ocean lost in night.
> Then the One, that was hidden in the shell,
> Was born through the power of fiery torment.
> From it arose in the beginning love,
> Which is the germ and the seed of knowledge.[15]

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[14] Cf. *Symbols of Transformation*, Part II, ch. 7.
[15] Rig Veda, X, 129, from Deussen trans., I, p. 123.

672 As a rule the snake personifies the unconscious, whereas the fish usually represents one of its contents. These subtle distinctions must be borne in mind when interpreting a mandala, because the two symbols very probably correspond to two different stages of development, the snake representing a more primitive and more instinctual state than the fish, which in history as well was endowed with higher authority than the snake (cf. the Ichthys-symbol).

Figure 22

673 In this picture by a young woman the fish has produced a differentiated centre by circumnavigation, and in it a mother and child stand before a stylized Tree of Life or of Knowledge. Here the fish has a dragonlike nature; it is a monster, a sort of Leviathan, which, as the texts from Ras Shamra show, was originally a snake.[18] Once more the movement is to the left.

Figure 23

674 The golden ball corresponds to the golden germ (Hiranyagarbha). It is rotating, and the Kundalini winding round it has doubled. This indicates conscious realization, since a content rising out of the unconscious splits at a certain moment into two halves, a conscious and an unconscious one. The doubling is not made by the conscious mind, but appears spontaneously in the products of the unconscious. The rightwards rotation, expressed by the wings (swastika-motif), likewise indicates conscious realization. The stars show that the centre has a cosmic structure. It has four rays, and thus behaves like a heavenly body. The Shatapatha-Brahmana says:

> Then he looks up to the sun, for that is the final goal, that the safe resort. To that final goal, to that resort he goes; for this reason he looks up to the sun.
>
> He looks up, saying, "Self-existent art thou, the best ray of light!" The sun is indeed the best ray of light: and therefore he says, "Self-existent art thou, the best ray of light."—"Light-bestowing art thou: give me light (*varkas*)!" "So say I," said Yājñavalkya, "and for this indeed the Brahmin should strive, that he would be *brahmavarkasin*, illumined by brahma."[19]
>
> He then turns from left to right, saying, "I move along the course

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[18] [Cf. *Aion*, pars. 181f.—EDITORS.]

of the sun. Having reached that final goal, that safe resort, he now moves along the course of yonder sun.[17]

675 This sun has seven rays. A commentator remarks that four of them point to the four quarters, one points upwards, another downwards, but the seventh and best points inwards. It is at the same time the sun's disc, named Hiranyagarbha. This, according to Ramanuja's commentary on the Vedanta Sutras,[18] is the highest self, the "collective aggregate of all individual souls." It is the body of the highest Brahma and represents the collective psyche. For the idea of the self as compounded of many, compare Origen's "Each of us is not one, but many" and "All are righteous, but one receiveth the crown."[19]

676 The patient was a woman of sixty, artistically gifted. The individuation process, long blocked but released by the treatment, stimulated her creative activity (Fig. 2[illegible] derives from the same source) and gave rise to a series of happily coloured pictures which eloquently express the intensity of her experience.

Figure 24

677 Done by the same patient. She herself is shown practising contemplation or concentration on the centre; she has taken the place of the fish and the snakes. An ideal image of herself is laid round the precious egg. The legs are flexible like a nixie's. The psychology of such a picture reappears in ecclesiastical tradition. The Shiva-Shakti of the East is known in the West as the "man encompassed by a woman": Christ and his bride the Church. Compare the Maitrayana Brahmana Upanishad:

> He [the Self] is also he who warms, the Sun, hidden by the thousand-eyed golden egg, as one fire by another. He is to be thought after, he is to be sought after. Having said farewell to all living things, having gone to the forest, and having renounced all sensuous objects, let a man perceive the Self from his own body.[20]

678 Here too the radiation from the centre spreads out beyond the protective circle into the distance. This expresses the idea of the far reaching effect of the introverted state of conscious-

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[17] I, 9, 3, 5ff. Trans. from *Sacred Books of the East*, XII, pp. 27 f., modified.

[18] Trans. from *Sacred Books of the East*, XLVIII, p. 578.

[19] *In libros Regnorum homiliae*, I, 4 (Migne, *P.G.*, vol. 12, cols. 998, 999).

[20] VI, 8. Trans. from *Sacred Books of the East*, XV, p. 311.

ness. It could also be described as an *unconscious* connection with the world.

Figure 25

679 This picture was done by another middle-aged patient. It shows various phases of the individuation process. Down below she is caught in a chthonic tangle of roots (the *mūlādhāra* of *kundalini* yoga). In the middle she studies a book, cultivating her mind and augmenting her knowledge and consciousness. At the top, reborn, she receives illumination in the form of a heavenly sphere that widens and frees the personality. Its round shape again representing the mandala in its "Kingdom of God" aspect, whereas the lower, wheel-shaped mandala is chthonic. There is a confrontation of the natural and spiritual totalities. The mandala is unusual on account of its six rays, six mountain peaks, six birds, three human figures. In addition it is located between an "Above" and "Below," also repeated in the mandala itself. The upper, bright sphere is in the act of descending into the hexad or triad and has already passed the rim of the wheel. According to old tradition the number 6 means creation and evolution, since it is a *coniunctio* of 2 and 3 (even and odd = female and male). Philo Judaeus therefore calls the *senarius* "the number most suited to generation."[21] The number 3, he says, denotes the surface or flatness, whereas 4 means height or depth. "The *quaternarius* shows the nature of solids," whereas the three first numbers characterize or produce incorporeal things. The number 4 appears as a three-sided pyramid.[22] The hexad shows that the mandala consists of two triads and the upper one is making itself into a quaternity: the state of equability and justice, as Philo says. Down below are unintegrated dark clouds. This picture demonstrates the not uncommon fact that the personality needs to be extended both upwards and downwards.

Figures 26 and 27

680 These mandalas are not particularly typical. Both were done by the same young woman. In the centre, as in the previous mandala, is a female figure, as if enclosed in a glass sphere or transparent

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[21] *De opificio mundi.* Cf. Colson trans., I, p. 13. [22] Ibid., p. 79.

bubble. It looks almost as if a homunculus were in the making. In addition to the usual four or eight rays, both mandalas show a pentadic element. There is thus a dilemma between four and five. Five is the number assigned to the "natural" man, in so far as he consists of a trunk with five appendages. Four, on the other hand, signifies a *conscious* totality. It describes the ideal, "spiritual" man and formulates him as a totality in contrast to the pentad, which describes the corporeal man. It is significant that the swastika symbolizes the "ideal" man,[23] whereas the five-pointed star symbolizes the material and bodily man.[24] The dilemma of four and five corresponds to the conflict between "culture" and "nature." That was the problem of the patient. In Figure 26 the dilemma is indicated by the four groups of stars: two of them contain four stars and two of them five stars. On the rims of both mandalas we see the "fire of desire." In Figure 27 the rim is made of something that looks like lighted tissue. In characteristic contrast to the "shining" mandala, both these (especially the second one) are "burning." It is flaming desire, comparable to the longing of the homunculus in the retort (*Faust*, Part II), which was finally shattered against the throne of Galatea. The fire represents an erotic demand, but at the same time an *amor fati* that burns in the innermost self, trying to shape the patient's fate and thus help the self into reality. Like the homunculus in *Faust*, the figure shut up in the vessel wants to "become."

681 The patient was herself aware of the conflict, for she told me she had no peace after painting the second picture. She had reached the afternoon of her life and was in her thirty-fifth year. She was in doubt as to whether she ought to have another child. She decided for a child, but fate did not let her, because the development of her personality was evidently pursuing a different goal, not a biological but a cultural one. The conflict was resolved in the interests of the latter.

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[23] It depends very much on whether the swastika revolves to the right or to the left. In Tibet the one that revolves to the left is supposed to symbolize the Bön religion of black magic as opposed to Buddhism.

[24] The symbol of the star is favoured both by Russia and America. The one is red, the other white. For the significance of these colours see *Psychology and Alchemy*, Index, s.v. "colours."

Figure 28

682 Picture by a middle-aged man. In the centre is a star. The blue sky contains golden clouds. At the four cardinal points we see human figures: at the top, an old man in the attitude of contemplation; at the bottom, Loki or Hephaestus with red, flaming hair, holding in his hands a temple. To the right and left are a light and a dark female figure. Together they indicate four aspects of the personality, or four archetypal figures belonging, as it were, to the periphery of the self. The two female figures can be recognized without difficulty as the two aspects of the anima. The old man corresponds to the archetype of meaning, or of the spirit, and the dark chthonic figure to the opposite of the Wise Old Man, namely the magical (and sometimes destructive) Luciferian element. In alchemy it is Hermes Trismegistus versus Mercurius, the evasive "trickster."[25] The circle enclosing the sky contains structures or organisms that look like protozoa. The sixteen globes painted in four colours just outside this circle derived originally from an eye motif and therefore stand for the observing and discriminating consciousness. Similarly, the ornaments in the next circle, all opening inwards, are rather like vessels pouring out their contents towards the centre.[26] On the other hand the ornaments along the rim open outwards, as if to receive something from outside. That is, in the individuation process what were originally projections stream back "inside" and are integrated into the personality again. Here, in contrast to Figure 25, "Above" and "Below," male and female, are integrated, as in the alchemical hermaphrodite.

Figure 29

683 Once again the centre is symbolized by a star. This very common image is consistent with the previous pictures, where the sun represents the centre. The sun, too, is a star, a radiant cell in the ocean of the sky. The picture shows the self appear

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[25] Cf. the eighth and the ninth papers in this volume, and "The Spirit Mercurius."

[26] There is a similar conception in alchemy: cf. the Ripley Scrowle and its variants (*Psychology and Alchemy*, fig. 257). There it is the planetary gods who are pouring their qualities into the bath of rebirth.

ing as a star out of chaos. The four-rayed structure is emphasized by the use of four colours. This picture is significant in that it sets the structure of the self as a principle of order against chaos.[27] It was painted by the same man who did Figure 28.

Figure 30

684 This mandala, by an older woman patient, is again split into Above and Below: heaven above, the sea below, as indicated by the golden waves on a green ground. Four wings revolve leftwards about the centre, which is marked only by an orange-red spot. Here too the opposites are integrated and are presumably the cause of the centre's rotation.

Figure 31

685 An atypical mandala, based on a dyad. A golden moon and a silver moon form the upper and lower edges. The inside is blue sky above and something like a black crenellated wall below. On it there sits a peacock fanning out its tail, and to the left there is an egg, presumably the peacock's. In view of the important role which the peacock and the peacock's egg together play in alchemy and also in Gnosticism, we may expect the miracle of the *cauda pavonis*, the appearance of "all Colours" (Böhme), the unfolding and realization of wholeness, once the dark dividing wall has broken down. (See Fig. 32.) The patient thought the egg might split and produce something new, maybe a snake. In alchemy the peacock is synonymous with the Phoenix. A variant of the Phoenix legend relates that the Semenda Bird consumes itself, a worm comes from the ashes, and from the worm the bird rises anew.

Figure 32

686 This picture is reproduced from the Codex Alchemicus Rhenovacensis, Central Library, Zurich. Here the peacock represents the Phoenix rising newborn from the fire. There is a similar picture in a manuscript in the British Museum, only there the peacock is enclosed in a flask, the *vas hermeticum*, like the homunculus.[28] The peacock is an old emblem of rebirth and resurrection, quite frequently found on Christian

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[27] Cf. "The Psychology of Eastern Meditation," par. 942.

[28] Cf. John Read, *Prelude to Chemistry*, frontispiece.

sarcophagi. In the vessel standing beside the peacock the colours of the *cauda pavonis* appear as a sign that the transformation process is nearing its goal. In the alchemical process the *serpens mercurialis*, the dragon, is changed into the eagle, the peacock, the goose of Hermes, or the Phoenix.[20]

Figure 33

687 This picture was done by a seven-year-old boy, offspring of a problem marriage. He had done a whole series of these drawings of circles and hung them up round his bed. He called them his "loves" and would not go to sleep without them. This shows that the "magical" pictures still functioned for him in their original sense, as a protective magic circle.

Figure 34

688 An eleven-year-old girl, whose parents were divorced, had, at a time of great difficulties and upsets, drawn a number of pictures which clearly reveal a mandala structure. Here too they were magic circles intended to stop the difficulties and adversities of the outside world from entering into the inner psychic space. They represent a kind of self-protection.

689 As on the *kilkhor*, the Tibetan World Wheel (Fig. 3), you can see at either side of this picture something that looks like horns, which as we know belong to the devil or to one of his theriomorphic symbols. The slanting eye-slits underneath them, and the two strokes for nose and mouth, are also the devil's. This amounts to saying: Behind the mandala lurks the devil. Either the "demons" are covered up by the magically powerful picture, and thereby eliminated—which would be the purpose of the mandala—or, as in the case of the Tibetan World Wheel, the world is caught in the claws of the demon of death. In this picture the devils merely peek out over the edge. I have seen what this means from another case. An artistically gifted patient produced a typical tetradic mandala and stuck it on a sheet of thick paper. On the back there was a circle to match, filled with drawings of sexual perversions. This shadow aspect of the mandala represented the disorderly, disruptive tendencies, the "chaos" that hides behind the self and bursts out in a dan-

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[20] Cf. *Psychology and Alchemy*, pars. 334 and 404.

gerous way as soon as the individuation process comes to a standstill, or when the self is not realized and so remains unconscious. This piece of psychology was expressed by the alchemists in their Mercurius duplex, who on the one hand is Hermes the mystagogue and psychopomp, and on the other hand is the poisonous dragon, the evil spirit and "trickster."

Figure 35

690 Drawing by the same girl. Round the sun is a circle with eyes, and round this an uroboros. The motif of polyophthalmia frequently occurs in individual mandalas. (See Picture 17 and Fig. 5 in the preceding paper.) In the Maitrayana Brahmana Upanishad VI, 8 the egg (Hiranyagarbha) is described as "thousand-eyed." The eyes in the mandala no doubt signify the observing consciousness, but it must also be borne in mind that the texts as well as the pictures both attribute the eyes to a mythic figure, e.g., an Anthropos, who does the seeing. This seems to me to point to the fascination which, through a kind of magical stare, attracts the attention of the conscious mind. (Cf. Figs. 38 and 39.)

Figure 36

691 Painting of a medieval city with walls and moats, streets and churches, arranged quadratically. The inner city is again surrounded by walls and moats, like the Imperial City in Peking. The buildings all open inwards, towards the centre, represented by a castle with a golden roof. It too is surrounded by a moat. The ground round the castle is laid with black and white tiles, representing the united opposites. This mandala was done by a middle-aged man. (Cf. Figs. 28 and 29.) A picture like this is not unknown in Christian symbolism. The Heavenly Jerusalem of Revelation is known to everybody. Coming to the Indian world of ideas, we find the city of Brahma on the world mountain Meru. We read in the *Golden Flower*: "The Book of the Yellow Castle says: In the field of the Square Inch of the house of the Square Foot, life can be regulated. The house of the Square Foot is the face. The field of the Square Inch in the face: what could that be other than the Heavenly Heart? In the middle of the Square Inch dwells the splendour. In the

purple hall of the city of jade dwells the god of utmost emptiness and life."[30]

Figure 37

692 Painted by the same patient who did Figures 11 and 30. Here the "seeding place" is depicted as a child enclosed in a revolving sphere. The four "wings" are painted in the four basic colours. The child corresponds to Hiranyagarbha and to the homunculus of the alchemists. The mythologem of the "Divine Child" is based on ideas of this sort.[31]

Figure 38

693 Mandala in rotation, by the same patient who did Figures 21 and 29. A notable feature is the quaternary structure of the golden wings in combination with the triad of three dogs running round the centre. They have their backs to it, indicating that for them the centre is in the unconscious. The mandala contains—another unusual feature—a triadic motif turning to the left, while the wings turn to the right. This is not accidental. The dogs represent consciousness scenting or intuiting the unconscious; the wings show the movement of the unconscious towards consciousness, as corresponded to the patient's situation at the time. It is as if the dogs were fascinated by the centre although they cannot see it. They seem to represent the fascination felt by the conscious mind. The picture embodies the above-mentioned sesquitertian proportion (3 : 4).

Figure 39

694 The same motif as before, but represented by hares. From a Gothic window in the cathedral at Paderborn. There is no recognizable centre, though the rotation presupposes one.

Figure 40

695 Picture by a young woman patient. It too exhibits the sesquitertian proportion and hence the dilemma with which Plato's *Timaeus* begins, and which, as I said, plays a considerable role in alchemy, as the axiom of Maria.[32]

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[30] *The Secret of the Golden Flower*, p. 54.

[31] Cf. the sixth and seventh papers in this volume.

[32] Cf. "A Psychological Approach to the Dogma of the Trinity," par. 184.

Figure 41

696 This picture was done by a young woman patient with a schizoid disposition. The pathological element is revealed in the "breaking lines" that split up the centre. The sharp, pointed forms of these breaking lines indicate evil, hurtful, and destructive impulses which might hinder the desired synthesis of personality. But it seems as if the regular structure of the surrounding mandala might be able to restrain the dangerous tendencies to dissociation. And this proved to be the case in the further course of the treatment and subsequent development of the patient.

Figure 42

697 A neurotically disturbed mandala. It was drawn by a young, unmarried woman patient at a time that was full of conflict: she was in a dilemma between two men. The outer rim shows four different colours. The centre is doubled in a curious way: fire breaks out from behind the blue star in the black field, while to the right a sun appears, with blood vessels running through it. The five-pointed star suggests a pentagram symbolizing man: the arms, legs, and head all having the same value. As I have said, it signifies the purely instinctual, chthonic, unconscious man. (Cf. Figs. 26 and 27.) The colour of the star is blue—of a cool nature, therefore. But the nascent sun is yellow and red—a warm colour. The sun itself (looking rather like the yolk of an incubated egg) usually denotes consciousness, illumination, understanding. Hence we could say of this mandala: a light is gradually dawning on the patient; she is waking out of her formerly unconscious state, which corresponded to a purely biological and rational existence. Rationalism is no guarantee of higher consciousness, but merely of a one-sided one. The new state is characterized by red (feeling) and yellow or gold (intuition). There is thus a shifting of the centre of personality into the warmer region of heart and feeling, while the inclusion of intuition suggests a groping, irrational apprehension of wholeness.

Figure 43

698 This picture was done by a middle-aged woman who, without being neurotic, was struggling for spiritual development and used for this purpose the method of active imagination. These efforts induced her to make a drawing of the birth of a new insight or conscious awareness (eye) from the depths of the unconscious (sea). Here the eye signifies the self.

Figure 44

699 Drawing of motif from a Roman mosaic on the floor of a house in Moknine, Tunis, which I photographed. It represents an apotropaism against the evil eye.

Figure 45

700 Mandala from the Navaho Indians, who with great toil prepare such mandalas from coloured sand for curative purposes. It is part of the Mountain Chant Rite performed for the sick. Around the centre there runs, in a wide arc, the body of the Rainbow Goddess. A square head denotes a female deity, a round one a male deity. The arrangement of the four pairs of deities on the arms of the cross suggests a swastika wheeling to the right. The four male deities who surround the swastika are making the same movement.

Figure 46

701 Another sand-painting by the Navahos, from the Male Shooting Chant. The four horned heads are painted in the four colours that correspond to the four directions.[38]

Figure 47

702 Here, for comparison, is a painting of the Egyptian Sky Mother, bending, like the Rainbow Goddess, over the "Land" with its round horizon. Behind the mandala stands—presumably—the Air God, like the demon in Figures 3 and 34. Underneath, the arms of the *ka*, raised in adoration and decked with

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[38] I am indebted to Mrs. Margaret Schevill for both these pictures. Figure 45 is a variant of the same painting reproduced in *Psychology and Alchemy*, fig. 110.

the eye motif, hold the mandala which probably signifies the wholeness of the "Two Lands."[34]

Figure 48

703 This picture from a manuscript of Hildegard of Bingen shows the earth surrounded by the ocean, realm of air, and starry heaven. The actual globe of the earth in the centre is divided into four.[35]

704 Böhme has a mandala in his book *XL Questions concerning the Soule* (see Fig. 1 of preceding paper). The periphery contains a bright and a dark hemisphere turning their backs to one another. They represent un-united opposites which presumably should be bound together by the heart standing between them. This drawing is most unusual, but aptly expresses the insoluble moral conflict underlying the Christian view of the world. "The Soul," Böhme says, "is an Eye in the Eternal Abyss, a similitude of Eternity, a perfect Figure and Image of the first Principle, and resembles God the Father in his Person, as to the eternal Nature. The Essence and Substance of it, merely as to what it is purely in itself, is first the wheel of Nature, with the first four Forms." In the same treatise Böhme says: "The substance and Image of the soul may be resembled to the Earth, having a fair flower growing out of it . . ." "The Soul is a fiery Eye . . . from the eternal Centre of Nature . . . a similitude of the First Principle."[36] As an eye the soul "receives the Light, as the Moon does the glance of the Sun . . . for the life of the soul has its original in the Fire."[37]

Figures 49 and 50

705 Figure 49 is especially interesting because it shows us very clearly in what relationship the picture stands to the painter. The patient (the same as did Fig. 42) has a shadow problem. The female figure in the picture represents her dark, chthonic side. She is standing in front of a wheel with four spokes, the two together forming an eight-rayed mandala. From her head

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[34] The drawing was sent to me from the British Museum, London. The original painting appears to be in New York.

[35] Lucca, Biblioteca governativa, Cod. 1942, fol. 37^r.

[36] *A Summary Appendix of the Soul*, p. 117.

[37] Ibid., p. 118.

spring four snakes,[38] expressing the sporadic nature of consciousness, but—in accordance with the demonic character of the picture—they do this in an evil and nefarious way, since they represent evil and destructive thoughts. The entire figure is wrapped in flames, emitting a dazzling light. She is like a fiery demon, a salamander, the medieval conception of a fire sprite. Fire expresses an intense transformation process. Hence the *prima materia* in alchemy was symbolized by the salamander in the fire, as the next picture shows.[39] The spear- or arrow-head expresses direction: it is pointing upwards from the middle of the head. Everything that the fire consumes rises up to the seat of the gods. The dragon glowing in the fire becomes volatilized, illumination comes through the fiery torment. Figure 19 tells us something about the background of the transformation process. It depicts a state of suffering reminiscent on the one hand of crucifixion and on the other of Ixion bound to the wheel. From this it is evident that individuation or becoming whole is neither a *summum bonum* nor a *summum desideratum*, but the painful experience of the union of opposites. That is the real meaning of the cross in the circle, and that is why the cross has an apotropaic effect: because, pointed at evil, it shows evil that it is already included and has therefore lost its destructive power.

Figure 51

706 This picture was done by a sixty-year-old woman patient with a similar problem. A fiery demon mounts through the night towards a star. There he passes over from a chaotic into an ordered and fixed state. The star stands for the transcendent totality, the demon for the animus, who, like the anima, is the connecting link between conscious and unconscious. The picture recalls the antique symbolism found, for instance, in Plutarch.[40] The soul is only partly in the body; the other part is outside it and soars above man like a star, symbolizing his "genius." The same conception can be found among the alchemists.

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[38] Cf. the four snakes in the chthonic "shadow-half" in Picture 9 in the preceding paper.

[39] Figure X from Lambspringk's Symbols in the *Musaeum hermeticum* (Waite trans., I, p. 295).

[40] *De genio Socratis*, cap. XXII.

Figure 52

707 Picture by the same patient as before, showing flames with a soul rising up from them, as if swimming. The motif is repeated in Figure 53. Exactly the same thing—and with the same meaning—can be found in the Codex Rhenovacensis (fifteenth century), Zurich (Fig. 54). The souls of the calcined *prima materia* escape as vapours, in the form of human figures looking like children, from them. In the fire is the dragon, the chthonic form of the *anima mundi*, which is being transmuted.

Figures 53 and 54

708 Here I must remark that not only did the patient have no knowledge of alchemy but that I myself knew nothing at that time of the alchemical picture material. The resemblance between these two pictures, striking as it is, is nothing extraordinary, since the great problem and concern of philosophical alchemy was the same as underlies the psychology of the unconscious, namely individuation, the integration of the self. Similar causes (other things being equal) have similar effects, and similar psychological situations make use of the same symbols, which on their side rest on archetypal foundations, as I have shown in the case of alchemy.

Conclusion

709 I hope I have succeeded in giving the reader some idea of mandala symbolism with the help of these pictures. Naturally my exposition aims at nothing more than a superficial survey of the empirical material on which comparative research is based. I have indicated a few parallels that may point the way to further historical and ethnic comparisons, but have refrained from a more complete and more thorough exposition because it would have taken me too far.

710 I need say only a few words about the functional significance of the mandala, as I have discussed this theme several times before. Moreover, if we have a little feeling in our fingertips we can guess from these pictures, painted with the greatest devotion but with unskilful hands, what is the deeper meaning that the patients tried to put into them and express through them. They are *yantras* in the Indian sense, instruments of meditation

concentration and self-immersion for the purpose of realizing inner experience, as I have explained in my commentary to *The Golden Flower*. At the same time they serve to produce an inner order—which is why, when they appear in a series, they often follow chaotic, disordered states marked by conflict and anxiety. They express the idea of a safe refuge, of inner reconciliation and wholeness.

711 I could produce many more pictures from all parts of the world, and one would be astonished to see how these symbols are governed by the same fundamental laws that can be observed in individual mandalas. In view of the fact that all the mandalas shown here were new and uninfluenced products, we are driven to the conclusion that there must be a transconscious disposition in every individual which is able to produce the same or very similar symbols at all times and in all places. Since this disposition is usually not a conscious possession of the individual, I have called it the *collective unconscious*, and, as the bases of its symbolical products, I postulate the existence of primordial images, the *archetypes*. I need hardly add that the identity of unconscious individual contents with their ethnic parallels is expressed not merely in their form but in their meaning.

712 Knowledge of the common origin of these unconsciously preformed symbols has been totally lost to us. In order to recover it, we have to read old texts and investigate old cultures, so as to gain an understanding of the things our patients bring us today in explanation of their psychic development. And when we penetrate a little more deeply below the surface of the psyche, we come upon historical layers which are not just dead dust, but alive and continuously active in everyone—maybe to a degree that we cannot imagine in the present state of our knowledge.

APPENDIX

MANDALAS[1]

713 The Sanskrit word *mandala* means "circle" in the ordinary sense of the word. In the sphere of religious practices and in psychology it denotes circular images which are drawn, painted, modelled, or danced. Plastic structures of this kind are to be found, for instance, in Tibetan Buddhism, and as dance figures these circular patterns occur also in Dervish monasteries. As psychological phenomena they appear spontaneously in dreams, in certain states of conflict, and in cases of schizophrenia. Very frequently they contain a quaternity or a multiple of four, in the form of a cross, a star, a square, an octagon, etc. In alchemy we encounter this motif in the form of the *quadratura circuli*.

714 In Tibetan Buddhism the figure has the significance of a ritual instrument (*yantra*), whose purpose is to assist meditation and concentration. Its meaning in alchemy is somewhat similar, inasmuch as it represents the synthesis of the four elements which are forever tending to fall apart. Its spontaneous occurrence in modern individuals enables psychological research to make a closer investigation into its functional meaning. As a rule a mandala occurs in conditions of psychic dissociation or disorientation, for instance in the case of children between the ages of eight and eleven whose parents are about to be divorced, or in adults who, as the result of a neurosis and its treatment, are confronted with the problem of opposites in human nature and are consequently disoriented; or again in schizophrenics

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[1] Written especially for *Du: Schweizerische Monatsschrift* (Zurich), XV:4 (April 1955), 16, 21, and subtitled "January 1955." The issue was devoted to the Eranos conferences at Ascona, Switzerland, and the work of C. G. Jung. An anonymous translation into English accompanying the article has been consulted. With Dr. Jung's article also were several examples of mandalas, including the frontispiece of this volume and fig. 1, p. 297. While this brief article duplicates some material given elsewhere in this volume, it is presented here as a concise popular statement on the subject.—EDITORS.

whose view of the world has become confused owing to the invasion of incomprehensible contents from the unconscious. In such cases it is easy to see how the severe pattern imposed by a circular image of this kind compensates the disorder and confusion of the psychic state—namely through the construction of a central point to which everything is related, or by a concentric arrangement of the disordered multiplicity and of contradictory and irreconcilable elements. This is evidently an *attempt at self-healing* on the part of Nature, which does not spring from conscious reflection but from an instinctive impulse. Here, as comparative research has shown, a fundamental schema is made use of, an archetype which, so to speak, occurs everywhere and by no means owes its individual existence to tradition, any more than the instincts would need to be transmitted in that way. Instincts are given in the case of every newborn individual and belong to the inalienable stock of those qualities which characterize a species. What psychology designates as archetype is really a particular, frequently occurring, formal aspect of instinct, and is just as much an *a priori* factor as the latter. Therefore, despite external differences, we find a fundamental conformity in mandalas regardless of their origin in time and space.

709 The "squaring of the circle" is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies. But it is distinguished by the fact that it is one of the most important of them from the functional point of view. Indeed, it could even be called the *archetype of wholeness*. Because of this significance, the "quaternity of the One" is the schema for all images of God, as depicted in the visions of Ezekiel, Daniel, and Enoch, and as the representation of Horus with his four sons also shows. The latter suggests an interesting differentiation, inasmuch as there are occasionally representations in which three of the sons have animals' heads and only one a human head, in keeping with the Old Testament visions as well as with the emblems of the seraphim which were transferred to the evangelists, and—last but not least—with the nature of the Gospels themselves: three of which are synoptic and one "Gnostic." Here I must add that, ever since the opening of Plato's *Timaeus* ("One, two, three—but where, my dear Socrates, is the fourth?") and right up to the Cabiri scene in *Faust*, the motif of four as three and one was the ever-recurring preoccupation of alchemy

716 The profound significance of the quaternity with its singular process of differentiation extending over the centuries and now manifest in the latest development of the Christian symbol[2] may explain why Du chose just the archetype of wholeness as an example of symbol formation. For, just as this symbol claims a central position in the historical documents, individually too it has an outstanding significance. As is to be expected, individual mandalas display an enormous variety. The overwhelming majority are characterized by the circle and the quaternity. In a few, however, the three or the five predominates, for which there are usually special reasons.

717 Whereas ritual mandalas always display a definite style and a limited number of typical motifs as their content, individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions, from which it can easily be seen that they are endeavouring to express either the totality of the individual in his inner or outer experience of the world, or its essential point of reference. Their object is the *self* in contradistinction to the *ego*, which is only the point of reference for consciousness, whereas the self comprises the totality of the psyche altogether, i.e., conscious *and* unconscious. It is therefore not unusual for individual mandalas to display a division into a light and a dark half, together with their typical symbols. An historical example of this kind is Jakob Böhme's mandala in his treatise *Forty Questions concerning the Soul*. It is at the same time an image of God and is designated as such. This is not a matter of chance, for Indian philosophy, which developed the idea of the self, Atman or Purusha, to the highest degree, makes no distinction in principle between the human essence and the divine. Correspondingly, in the Western mandala, the *scintilla* or soul-spark, the innermost divine essence of man, is characterized by symbols which can just as well express a God-image, namely the image of Deity unfolding in the world, in nature, and in man.

718 The fact that images of this kind have under certain circumstances a considerable therapeutic effect on their authors is empirically proved and also readily understandable, in that they often represent very bold attempts to see and put together

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[2] [Promulgation of the dogma of the Assumption of the Virgin, 1950. Cf. *Psychology and Religion: West and East*, pars. 119ff., 251f., 748f.—EDITORS.]

apparently irreconcilable opposites and bridge over apparently hopeless splits. Even the mere attempt in this direction usually has a healing effect, but only when it is done spontaneously. Nothing can be expected from an artificial repetition or a deliberate imitation of such images.

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* To be published 1960.
† Published 1956.

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* Published 1953
† To be published 1960.

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* Published 1959.

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* Published 1958

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* Published 1953.

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* Published 1954.

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